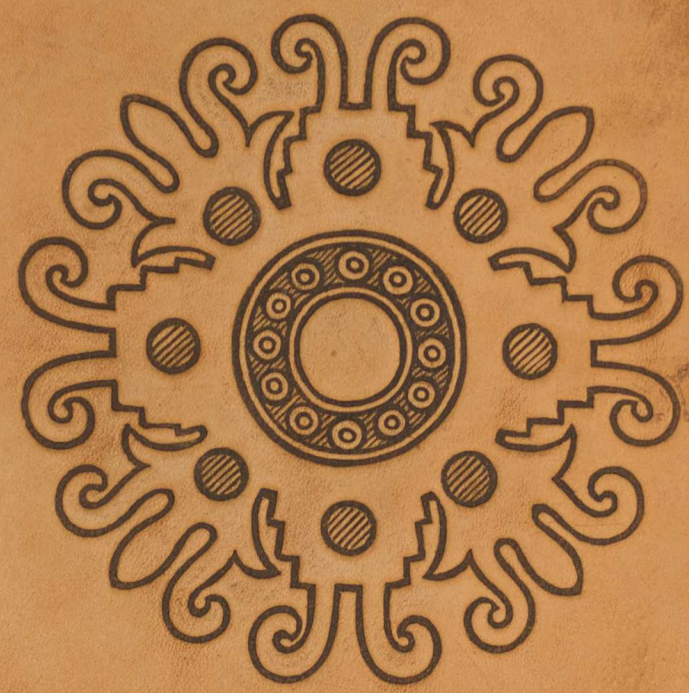

he Book of the Life of the Ancient Mexicans – PART 1

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The Book

of the

Life of the Ancient Mexicans

CONTAINING AN ACCOUNT OF

THEIR RITES AND SUPERSTITIONS

AN ANONYMOUS HISPANO-MEXICAN MANUSCRIPT PRESERVED AT
THE BIBLIOTECA NAZIONALE CENTRALE,
FLORENCE, ITALY

REPRODUCED IN FACSIMILE WITH INTRODUCTION, TRANSLATION, AND COMMENTARY BY

ZELIA NUTTALL

PART I.—Introduction and Facsimile

UNIVERSITY OF CALIFORNIA
BERKELEY
1903

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PREFACE

THE original of the Anonymous Hispano-Mexican Manuscript, here reproduced in facsimile, is preserved at the Biblioteca Nazionale Centrale of Florence, where I first saw it in January, 1890.

I had been frequenting this, the largest library of Italy, in search of Americana, when, upon inquiring for old Spanish Manuscripts, Baron Podesta, the distinguished custodian of the manuscript department, brought me a manuscript booklet which he had noticed whilst rearranging the vast collection of Oriental Manuscripts under his care.

On examining this I could but realize not only its interest and importance, but, also, the curious fact that, although it was unknown to me, some of its pages seemed familiar.

The latter fact was explained when I found that copies of twenty-three of its eighty pages had been published at different times.

After looking through the Manuscript I told Baron Podesta how greatly it interested me, and also drew his attention to a memorandum inscribed, in ink, and in violation of library regulations, on its fly-leaf. This note recorded the well-known name of Henry Harrisse and the date May 7, 1885.* Some months later, having assured myself that the Manuscript was inedited, although imperfect copies of twenty-three of its eighty pages were known, I formed the wish to see it reproduced in facsimile and placed within the reach of my fellow students. In recognition of Mr. Harrisse's right of priority, and after searching through his publications in vain for a mention of the existence of the Manuscript, I took the liberty of inquiring from him whether he had ever made any communication concerning it, or had any intention to publish it.

In answer to my letter I received the following lines, dated Paris, February 18, 1891.

"Sir: In reply to your letter of the 16th, I have to say that I have not published anything concerning the Mexican Manuscript of the Florence Biblioteca Nazionale, nor do I intend to do so. It is not in my line. — Yours very truly, Henry Harrisse."

Once in receipt of this note, I felt at liberty to undertake the publication of the Manuscript, and,

* Mr. Harrisse's note reads as follows: "Concerne le Mexique exclusivement, seconde moitié du XVIe siecle, œuvre d'un artiste Mexicain quant aux dessins."

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having communicated its contents to my esteemed friend, Prof. Henry H. Giglioli, the Director of the Natural History Museum of Florence, he kindly transmitted them to the illustrious Prefect of the National Library, Signor Chilovi, and, in conjunction with him, formally applied to the Italian government and obtained for me the necessary permission to have it reproduced in facsimile.

In the *Bollettino delle Publicazioni Italiani*, issued by the Biblioteca Nazionale Centrale di Firenze, of April 30th, 1892, a notice appeared, announcing that the Manuscript had been brought to light by me in 1890, and that under my supervision and at my own expense its reproduction by photography and chromo-lithography had just been completed.

It was, at that time, my intention to issue the publication immediately, but when my attempts to identify the author and date of the Manuscript proved fruitless, I thought it best to delay matters until after I had attended the Huelva Meeting of the Congress of Americanists in 1892, and had had the opportunity of continuing my researches in the libraries of Spain.

Meanwhile, the important passage on p. 12 r. of the Manuscript,* in which it is stated that the native year begun on a day of the same sign as that of the year, inspired me to make a reconstruction of the Ancient Mexican Calendar System, based on this valuable note, which has since changed the current views held on the subject.†

My subsequent studies in connection with my volume on "The Fundamental Principles of Old and New World Civilizations," and the Codex which bears my name, next absorbed my time and attention, to say nothing of that spent in fulfilment of scientific missions, of travel, etc. A strange fatality seemed to hang over my repeated attempts to publish the present Manuscript. No sooner had I finished some part of it and had reasonable hope to issue it soon, than some unforeseen and unavoidable circumstance rudely interrupted my work, causing fresh delays, which no one has deplored more than I have. In justice to myself I should, however, state that during the interval between my discovery of the Manuscript and the present publication I have taken pleasure in placing copies of the Manuscript at the disposal of those of my fellow students who were interested therein, besides exhibiting it at several expositions, thus giving many persons the opportunity of seeing and studying it. Years ago I presented a complete copy of the facsimile to Prof. Ed. Seler, of Berlin, who has since published, with my partial consent, nearly all of its pictures and some of its text. Through my recommendation Señor Troncoso had free access to the Manuscript, and has made numberless references to it in his writings. Indeed, it was

* The page numbers referred to are those at the top of each alternate page. The numeration of the original, in which several blank pages occur, is reproduced in the lower right-hand corner of the same pages.

† See Prof. Ed. Seler's statements about the beginning of the Mexican year before and since 1892.

his kindly wish to name the Manuscript after me, an honor which I was obliged to decline because my name was given to the Codex I brought to light. Señor Dr. Nicolas Leon, in his *Historia de Mexico*, and Mr. Stewart Culin of Brooklyn, have also published pictures from the Manuscript furnished by me.

If I have thus written, somewhat in detail, about the causes of my delay in publishing this Manuscript, it is because this delay has been misunderstood by some and criticised by others. I will not dwell here upon the attempts which have been made to usurp my right of priority. Any annoyance I may have felt at these has been drowned in the satisfaction afforded me by the fact that the only persons who had the right to resent my unintentional delay, namely, the Italian authorities, have never shown me aught but kindness and good will. I find no words with which to express my profound appreciation and gratitude to Signor Chilovi, Baron Podesta, and last, but not least, Professor Giglioli, for the energy and loyalty with which, in my absence and without my knowledge, they each time defended a right of publication which they never ceased to regard as justly deserved and held. Being scholars themselves, they have understood how unforeseen difficulties and circumstances have hindered me in the performance of my self-imposed task, and they have shared my desire that, before publishing the Manuscript, which is anonymous, undated, and unfinished, I should neglect no opportunity to ascertain something definite concerning its history, date, and authorship. Knowing how deeply I am interested in the Manuscript, and that I would spare no pains in preparing my commentary on the text, they have been content to wait until I had completed this to my satisfaction, and kindly gave me to understand that they considered it worth waiting for.

The commentary is still in press, for, in my desire to make it as useful to students as possible, I have rewritten it twice, and filled it with references to the literature on the many and different subjects treated in the Manuscript.

To avoid further delay in the publication of the Manuscript, it is deemed advisable to issue Part I, containing the present introduction and the facsimile made in Florence, in advance of the translation and commentary forming Part II, which will shortly follow.

The present work is published by the Fund for Archaeological Research in Mexico, that has so generously been placed at the disposal of the Department of Anthropology of the University of California by two distinguished Californian women: Mrs. William H. Crocker and Mrs. Whitelaw-Reid, to whom a grateful acknowledgment is here expressed.

Casa Alvarado, Coyoacán, Mexico,
September 10, 1903

Z. N.

INTRODUCTION

ACCORDING to the oldest catalogues extant the Anonymous Manuscript, which is classified as Cod. Magl. XIII, 11, 3, belonged to the library of 30,000 volumes collected by Antonio Magliabecchi. This was bequeathed by him to his native city, and constituted an independent library until 1862, when other collections were incorporated into it and the present Biblioteca Nazionale Centrale of Florence was formed. Antonio Magliabecchi was regarded by his contemporaries as a literary prodigy, and was, undoubtedly, the most remarkable bibliophile of his time. During a period of forty-one years he filled the congenial position of court-librarian to the Grand Duke of Tuscany, Cosimo de Medici.*

The fact that it had belonged to Antonio Magliabecchi not only indicates that the Manuscript should bear the name of the celebrated bibliophile, but also proves that it has certainly been in Florence since 1714. Another valuable piece of circumstantial evidence reveals that the Magliabecchi Manuscript, or an older original, of which it is an early copy, was known in Spain before 1601, and was then considered as of first importance. In the frontispiece of his "Descripcion de las Indias Occidentales," published by order of the Emperor, Charles V, in 1601, by the Royal Historian and Chronicler, Antonio de Herrera, there are engraved vignettes unmistakably representing the identical pictures of deities that occur on pp. 32, 33, 44, 52, 53, and 61 of the Magliabecchi Manuscript. Two vignettes, in the frontispiece of Decade II of his "Historia General," likewise appear to be reproductions of the scenes depicted on pp. 18 and 58, since they exhibit certain characteristic details which are not given in any other known Mexican Manuscript.

The above facts definitely establish that the Magliabecchi Manuscript, or an older original, was among the many documents relating to the history of New Spain which were placed in Herrera's hands by an Imperial order, to which the Royal Historian gratefully refers in the preface to his work.† There

* Antonio Magliabecchi was born in Florence in 1633, and died in 1716. According to the custom of the times his "Eulogy" appeared in the "Giornale de' Litterati d' Italia" (Vol. 33, Part I), in 1719–1720 (published in Venice in 1721). The special interest he took in foreign manuscripts is best shown by his descriptive catalogue of the Hebraic, Arabic, Persian, and Turkish Manuscripts contained in his Catalogue of the Palatine Library, published by J. G. Schellhornius in Amoenitates litterariae (Vol. III, pp. 172–224), Frankfurt, 1725.

† Herrera's frontispieces also display other vignettes with curious pictures and trophies copied from some other now unknown manuscript.

also exist two other copies of the same series of Mexican festivals contained in a portion of the Magliabecchi Manuscript. A careful study of these has furnished me with some valuable and interesting data. I found one of these copies, the existence of which did not seem to be known to Americanists, in a bound collection of manuscripts, preserved at the Royal Library of Madrid, where I studied and partly copied it in 1892. This volume is catalogued as "Fiestas de los Indios, Manuscript II, H. 6," but the full title inscribed on the fly-leaf is: —

"Modos que tenian los Indios para celebrar sus fiestas en tiempo de la Gentilidad y figuras ridiculas de que usavan." (The modes in which the Indians celebrated their festivals in heathen times and the ridiculous pictures they used.)

A note follows the title stating that the Manuscript volume had been "compiled at the solicitation and expense of Don Mariano Fernandez de Echeverria y Veytia, Knight of the Order of Santiago," and forms one of the parts which are to adorn the "Historia General de la Nueva España," which said author was writing or had written.

The first Manuscript of the collection begins with an account of the "Mode of counting employed by the Mexicans," and records the Nahuatl names of the numbers ranging from 1 to 1003. Next follows a "Calendar of fixed and movable festivals," in which the native year is made to begin on a day corresponding to February 2d, to which is added the following important note by Veytia: —

"This Calendar and information about the fixed and movable feasts was copied by me in Mexico, in the year 1755, from an extremely ancient Manuscript, which was one of the many rare documents collected by the Chevalier Don Lorenzo de Boturini. These [documents] are deposited by order of the King in the Government office of Don Joseph Gorraez, who, out of friendship, lent me them all. I made copies of a number of the most curious amongst them. The original, from which I copied this, is, according to Boturini, in the handwriting of Don Fernando de Alva Ixtlilxochitl. In it only the days of the first nine months of the year are given — the remainder are left in blank, because, doubtlessly, he intended to fill them in later on when occasion required, and assumed that, meanwhile, the order of the first months showed the progression of the others. For greater clearness I have entered them all at length; and, for the same reason, I have written them down in a different way to that adopted in the original. . . "

The treatise on the Mexican Calendar System by Veytia, which follows, is illustrated by a "table copied from one of Señor Boturini's Manuscripts, in which the four periods of the Mexican Cycle are given with their hieroglyphs."

After this follows a series of colored drawings corresponding to those on pp. 17, 19–34, and 50 of the

Magliabecchi Manuscript, accompanied by a written text describing the festivals and deities of the Mexicans.*

In addition to this series, Veytia's Manuscript contains larger drawings of two Mexican gods and the Great Temple of Mexico, which do not occur in the Magliabecchi Manuscript, and to which I will refer later. The last document in the precious volume is headed by the following title signed by Veytia.

"Chronological note of the foundation of Mexico and its kings, which I extracted from a Manuscript in the handwriting of the celebrated Don Carlos de Siguenza y Gongora, which was written by him in 1618. I copied it in Mexico in 1755. Veytia."

An analysis of the contents of Veytia's Collection shows that as he distinctly specifies the three documents, which were copied by him whilst he was in Mexico in 1755, those that were "compiled at his solicitude and expense" must have been the first Manuscript, containing the illustrated series of Mexican festivals, and the set of three larger drawings.

Having thus reviewed the Veytia Manuscripts, to which I will revert, we will next examine the other copy of the series of Mexican festivals, contained in a document which belonged to the late J. M. A. Aubin and is described by Mr. Eugène Boban under the name of "Codex Ixtlilxochitl" in his "Catalogue Raisonné de la Collection de M. E. Eugène Goupil. Paris, 1891."

This document which, according to Mr. Boban "had belonged to Siguenza y Gongora, then to Boturini, and had been brought to Paris by Mr. Aubin in 1840," consists of twenty-seven pages, the first of which is numbered 94. Beside the illustrated descriptions of eighteen festivals, corresponding to those given in the Veytia Manuscript, it contains differently grouped reproductions of the pictures of mortuary customs given on pp. 55 and 56 of the Magliabecchi Manuscript, beside two of the three larger drawings of the Veytia Collection. It also contains certain portraits of Mexican kings, which do not appear in the latter collection.

Reference should be made here to the well-known fact that, with Mr. Aubin's permission, the eminent Mexican scholar, Fernando Ramirez, made a copy of all the pictures of the above Manuscript, with the exception of the royal portraits. If he also, as probable, copied the text, his notes were lost, for, after his death, the pictures only were published as an appendix to the Atlas of Friar Duran's work, with an explanatory note by Señor Alfredo Chavero.†

For the laudable purpose of placing the missing Spanish texts within the reach of those who possess

* The order in which these pictures occur and a collation of the text are given in my commentary contained in Part II of the present publication.

† Historia de las Indias de Neuva España, Fray Diego Duran, Mexico, 1867 and 1880.

Duran's "Historia," Mr. Boban published them *in extenso* in his Catalogue, as well as photogravures of eight pages of the fragmentary Manuscript, to which he gave the name Codex Ixtlilxochitl. Mr. Boban's positive statement that the document had belonged to Boturini is in direct opposition to the opinion held by its former owner, Mr. Aubin, who took pains to classify it amongst the Manuscript of his collection, which "had not belonged to Boturini."

He describes it as follows: "Fragments, on ordinary paper, which belonged to Siguenza. On pp. 94 to 113e are painted the principal festivals of the Mexican Calendar, as in the Letellier Manuscript of the Bibliothèque Nationale, beside a few figures of deities and kings. After p. 113e there is an explanation of the Manuscript, partly in the handwriting of Ixtlilxochitl, according to Gama, who made a copy of it, which is also in my possession." *

Aubin's description of the document as "fragments," and as being only "partly in the handwriting of Ixtlilxochitl," is important because it proves that he recognized that it consisted of several distinct parts drawn from different sources. Mr. Boban also recognizes that the pictures of Mexican festivals form a series distinct from the royal portraits, and makes the interesting observation that, whereas the majority of the pictures are of clumsy and bad draughtsmanship, two of the portraits of Mexican rulers are "remarkably painted, being almost like miniatures."

The foregoing collective evidence tends to prove that the "Codex Ixtlilxochitl" consists of three fragments, one of which only, namely, the text describing the Mexican Calendar, may be assignable to Ixtlilxochitl and identified with No. 5, Par. 58 of the Boturini Collection. On the other hand, Aubin's statement that the document had belonged to Siguenza is corroborated by a passage on p. 77 of Leon y Gama's well-known work: "Descripcion de las dos Piedras." In this, without any mention of Ixtlilxochitl, Gama describes in detail a representation of the Mexican rain-god, Tlaloc, adding:—

"This is the form, disposition, and colors of an ancient original painting made by the Indians, which belonged to Don Carlos de Siguenza, and of which I have a faithful and exact copy. Dr. Gemelli also made a copy of this, which he published on p. 78 of Vol. VI of his 'Giro del Mundo,' which differs somewhat, as in the original the little finger [of the god] is raised."

A reference to the "Giro del Mundo" shows that the picture of Tlaloc is identical not only with that of the Aubin Manuscript, but also with that of the Veytia Manuscript. What is more: the series of royal portraits published by Gemelli Careri (unfortunately with wrong names) are also identical with those of the Aubin Manuscript.

* Notice sur une collection d'antiquités Mexicaines peintures et manuscrits (27 pp., Paris, 1851), republished in Vol. II of Boban's Catalogue Raisonné.

Careri's statement that he copied these portraits from ancient originals in Siguenza's possession strongly corroborates Aubin's assertion that the Manuscript containing the royal portraits had belonged to Siguenza. Careri's acknowledgment that the latter had also made him a present of some original Manuscripts* may explain the presence of the two original, finely executed, royal portraits amongst the rough drawings of the Aubin Manuscript.

In his note Aubin designates Gama as responsible for the statement that the Manuscript was in the handwriting of Ixtlilxochitl. As to Gama's copy, to which Aubin refers, Mr. Boban records that it is of the Calendar only, and that Gama added to this a note stating that the latter was identical with that of the Manuscript of the Boturini Collection, described as No. 5, Par. 28, of the "Museo Indiana." A careful investigation reveals, however, that Gama's identification, as applied to the Aubin Manuscript by Mr. Boban, must be erroneous, for Mr. Boban describes this Manuscript as being "in folio," whereas No. 5, Par. 28, of the Boturini list, is entered as "in quarto." Furthermore, in his "Descripcion de las dos Piedras" (p. 49) Leon y Gama refers to Ixtlilxochitl as authority and quotes from Manuscript No. 5, Par. 28, a passage which does not exist in the Aubin Manuscript. Describing the festival held in honor of the god Totec, or Xipe, and of the sacrificial stone in his temple, he says that "it was about three spans [palmas] in height, and two in width."

On p. 54, of the same publication, Gama and Bustamante inform us that "in the fragment already cited [No. 5, Par. 28] Ixtlilxochitl expressed the view that the first festival of the year was Atlahualco, and that it began on a day corresponding to our 2d of February." This passage is of special importance as, in the first case, it proves that the document cited by Gama was identical with that copied by Veytia, which, as I have shown, was directly from the original which, "according to Boturini, was in the handwriting of Ixtlilxochitl."

In the Aubin Manuscript the first festival is described thus: "Xilomaniztli, first feast of the year, 1st of March." †

* Contrary to statements of Robertson and Adam Smith, who maintained that Gemelli Careri had never left Italy, and that his "Giro del Mundo" was purely imaginary, it is certain that the Neapolitan writer, after a voyage from the South Seas, landed in Acapulco (not Vera Cruz, as Mr. Boban states) in January, 1697. He thence travelled directly to the City of Mexico, where he spent some months. His work contains a graphic description of his first meeting with Dr. Carlos Siguenza y Gongora, who was then professor of mathematics at the University of Mexico, and director of a large charitable institution, and who immediately showed him "several ancient writings and drawings."

Besides the royal portraits copied from ancient originals kept by Siguenza, Gemelli Careri published a picture of the Mexican Cycle and other antiquities of Mexican Indians" which were due to the diligence and kindness of Don Carlos [Siguenza], *who also gave me a present of these extraordinary rarities*." — Giro del Mundo, Part "On New Spain."

† Two other cases of marked differences between the text of the Aubin Manuscript and that of the Manuscript attributed by Gama to Ixtlilxochitl

The following is a brief summary of the circumstantial evidence that has been presented in the preceding pages:

Of the eighty-one pages, of which the Magliabecchi Manuscript consists, there are twenty-two which exhibit a series of pictures of Mexican feasts and deities, of which other copies exist and have been published. The earliest reproductions of a few of these pictures are found on the frontispieces of Herrera's works published in Spain in 1601.

A Manuscript copy of the whole series is preserved with other Manuscripts in a bound volume, which was "compiled at the solicitude and expense of Veytia" and now belongs to the Royal Library at Madrid. The Manuscripts with which it is thus associated are accompanied by notes stating that Veytia copied them whilst in Mexico in 1755. Veytia states that the original of one of these was in the handwriting of Don Carlos Siguenza y Gongora, was dated 1618, and related to the history of Mexico and its kings. The original of another is described as having been "an extremely ancient Manuscript of the Boturini Collection, in the handwriting of Ixtlilxochitl," which contained a calendar of the fixed and movable festivals, according to which the beginning of the native year corresponded to February 2.

This last description is specially noteworthy, because it proves the identity of the original "extremely ancient" Manuscript with that designated as No. 5, Par. 28, of Boturini's "Catalogo del Museo Indiano." The third copy of the series of Mexican festivals and deities exists in a Manuscript which belonged to the learned French bibliophile J. Aubin, and is described by him as "fragments" having belonged to Siguenza y Gongora, and as being, according to Gama, in the handwriting of Ixtlilxochitl. A careful study of the Aubin Manuscript reveals that it consists of no fewer than four distinct fragments.

The first contains a copy of the drawings and text of the series of Mexican festivals and deities, corresponding to those given on pp. 17–34, 49, 50, 55, and 56 of the Magliabecchi Manuscript.

The second fragment, which undoubtedly belonged to the Boturini Collection, consists of the identical portraits of four Mexican "kings," published by Gemelli Careri. The latter, however, made mistakes in the names of the kings, and, in addition to the above four portraits, published the picture of a "Mexican soldier" and the seated portrait of a king, whom he erroneously designates as Montezuma II, whereas

are worth citing here. — On p. 60, *op. cit.*, Gama states that, according to Ixtlilxochitl, the native girls and boys wore crowns and wreaths made of toxcatl, *i.e.*, pop-corn, and also carried a rope made of strung pop-corn during a dance performed in the festival Tozcatl. In the text, descriptive of this festival in the Aubin Manuscript, there is absolutely no mention of pop-corn or of the above dance. On p. 78, Gama remarks: "In the picture of the month Etzalcoaliztli, Ixtlilxochitl represents Tlaloc as holding a maize plant in one hand, and, in the other, the instrument used by the Indians to dig the earth."

Of the two pictures of Tlaloc, contained in the Aubin Manuscript, not one is figured with the "coa" or characteristic native wooden spade.

Boturini describes him as the Texcocan ruler Nezahualpiltzintli, who was an ancestor of Ixtlilxochitl.* None of these portraits nor the following three pictures occur in the Magliabecchi Manuscript. Fragment No. 3 of the Aubin Manuscript consists of two pictures only, which correspond to two out of the three similar illustrations copied in the Veytia Manuscript. One of these pictures, that of the rain-god, Tlaloc, is also published by Gemelli Careri, who copied it from a Manuscript belonging to Siguenza. Another of the pictures, that of the Great Temple, which is accompanied by a descriptive text in the Veytia and the Aubin Manuscripts, also figures in one of Herrera's frontispieces.

The fourth fragment of the Aubin Manuscript consists of ten pages, with a description of the Mexican Calendar. This undoubtedly also corresponds to No. 5, Par. 28, of the Boturini Collection, which was also copied by Veytia. In this Calendar, which has been unanimously attributed to Ixtlilxochitl, the native year is said to correspond to February 2d. Considering that Ixtlilxochitl is identified with this assignment of date, it is evident that he could not have been the author of the original of the Aubin, Veytia, and Magliabecchi Manuscripts, in each of which the native year is made to correspond with March 1st. On the other hand, the Veytia and Aubin Manuscripts are undoubtedly associated with Carlos Siguenza's name, and a clue to the direct or indirect agency by which the Magliabecchi Manuscript reached Florence is perhaps afforded by the fact that, immediately upon his return to Italy in 1703, Careri, to whom Siguenza had made a present of rare Mexican Manuscripts, actually visited the Grand Ducal Library at Florence, Magliabecchi being its librarian at the time.†

Considering the friendly relations that the Italian traveller had established with the foremost of Mexican bibliophiles and with a number of influential officials and ecclesiastics, he was certainly in a position to aid, as no one else could at that time, in securing Mexican Manuscripts for the Grand Ducal library and its librarian.‡

*See "Idea de una Nueva Historia," p. 84. In this passage Boturini states that this portrait, published by Careri, was copied from an original he had in his possession.

† Gemelli Careri thus describes this visit: "On Sunday I saw the famous library of the Grand Duke, which is preserved in a large hall of the Monastery of St. Lawrence. One sees there a very beautiful façade made according to Buonarotti's design. What renders this library remarkable are its 3,000 Manuscripts in different languages. I was assured that amongst others there was a Hebraic Bible which the Jews of Leghorn wished to buy back from the Grand Duke (who had taken it from them) for 70,000 ducats. It was Clement VIII, of the Medici family, who assembled this treasure of Manuscripts, having found means to get many of them from the Library at Constantinople."

‡ In an old half-ruined, Franciscan monastery in the Valley of Mexico, I recently came across a large oil-painting in an extremely dilapidated condition, but inscribed with the Grand Duke Cosimo III's name. It represents scenes in the lives of members of the Franciscan order, beneath which is a lengthy, partly obliterated Latin inscription. The larger half of this is unfortunately missing, the canvas having evidently been torn away when the picture was despoiled of its frame. The first line of the inscription is, however, perfectly legible, and reads as follows: SERENISSIMO COSIMO III. . . .

Whether Gemelli Careri was instrumental in securing the Magliabecchi Manuscript or not, one possibly significant fact remains, namely, that whilst he was in Mexico he was in close relations with Siguenza, and that the latter's name is also associated with the Veytia and Aubin Manuscripts.

A comparative study of the same pictures and texts as reproduced in the Magliabecchi, Veytia, and Aubin Manuscripts yields the following interesting results: While the drawings in the Magliabecchi Manuscript are amongst the finest specimens of native art that have been handed down to us, the Veytia and Aubin copies are incorrect and carelessly drawn. A striking instance of these defects occurs in the Aubin Manuscript where the deity of the festival Toxcatl is depicted in a sitting posture, but without the seat which is represented in the Magliabecchi Manuscript.

A curious detail which appears to connect the Veytia and Aubin Manuscripts with each other is the omission, in both Manuscripts alike, of the text describing the festival Tlacaxipehualiztli, and of the picture of the festival Tocoztli, both of which occur, however, in the Magliabecchi Manuscript.

The natural inference is that the Veytia and Aubin Manuscripts must have been copied from each other, or, more probably, from the same mutilated extract of a larger work of which the Magliabecchi Manuscript is the original or an ancient copy.

The ignorant carelessness with which the first-named copies were made is shown by the fact that, in both alike, the text pertaining to the festival Tocoztli is erroneously assigned to the festival Tlacaxipehualiztli and that of Hueytocoztli to Tocoztli.

An analogous error, which may indicate that the writer of the text of the Magliabecchi Manuscript was also a mere copyist, occurs on its pp. 37 and 38, the texts to which have been interchanged.

The most remarkable feature in connection with the three manuscripts is the extent to which the texts they have in common differ from each other in grammatical style, in construction and orthography. The text of the Aubin Manuscript closely corresponds to that of the Magliabecchi Manuscript, but the orthography is more illiterate, and all Nahuatl words are less correctly spelled.

On the other hand, Veytia's text is amplified, for with a view of future publication, it was evidently his endeavor to correct the illiterate style of the original text, and to render it more intelligible by interspersing explanatory remarks, and adding details learned from other sources.

MAGNO DUCI ETRURIAE. . . . It can readily be understood how much I should have liked to postpone the present publication a little longer, in order to make investigations with the aim of ascertaining whether there is any connection between the presence of the Grand Duke's name in a Franciscan monastery in Mexico, and the presence in Florence, not only of the Mexican Manuscript which belonged to Cosimo's court librarian, but also the Manuscript of the Franciscan friar Bernardino de Sahagun's monumental Historia. The inscripted painting in Mexico and the Mexican Manuscript in Florence appear to be tangible proofs of the existence of some old chain of connection, the intermediate links of which are, unfortunately, lost.

The following transcriptions of the text describing the festival Panquetzaliztli, as it appears in the three Manuscripts accompanying the identical illustrations, exemplify the remarkable variations in spelling and differences in style they present.

MAGLIABECCHI MANUSCRIPT

Esta fiesta llamavan los yndios Panquezalizti que era la mayor fiesta de su año. En ella celebravan al demonio que ellos llamavan Viçilopoxtli que era de sus dioses amigo de Tezcatepocatl llamase la fiesta Ypanquezaliztli porque en ella ponian al uiçilopochtli encima de la cabeça una cosa ancha que ellos llaman panitl de color azul los indios llaman texutli. Y vestianlo de papel pintado y una rrodela de cuero en la mano en esta fiesta era grandissima la multitud de gente que sacrificava en Mexico de los que avian preso de taxcala y quaxoçingo.

AUBIN MANUSCRIPT

[As published by Mr. Boban]

Chanub a VI de diciembre panguezaliztli.

Esta fiesta llamaban los yndios Xanqueçalistli que era la mayor fiesta de su año en ella selebravan el demonio que ellos llamaban Viçilopuxtli que era de sus mayores dioses amigo de tezcatepocatl llama, base la fiesta Ypanqueçaliztli porque en ella ponian al Viçilopuxtli ensima de la cabesa una cosa ancha que ellos llaman pantli de cosavaçiad llos * yndio llaman texutli y bestianle de papel pintado y una rrodela de cuero en la mano en esta fiesta era grandisima la multitud de jente que se sacrificaba en Mexico, de los que avian preso en las guerras de tascala y guaxocingo.

VEYTIA MANUSCRIPT

La fiesta 14ª se celebrava a 6 de Diciembre y era la mas solemne de todo el año en honor de una de sus maiores Deidades llamada Huitzilopochtli que era el Dios de la Guerra. Llamaban a esta fiesta Xanquetzalistli, por que la ponian a su Dios en la Cabeza sobre el Casquete una como vanderilla que llamaban Xantli, y era como insignia de Victoria o triumpho, y tambien la llamaban Texutli porque era de color azul,† y le vestian de papeles pintados del mismo Color con un escudo y saetas en la mano. En

* It is evident that, the text being somewhat illegible, Mr. Boban rendered the words as above, whereas they should read as in the Magliabecchi MS.

† It is obvious that Veytia here misunderstood the original text, as, instead of stating that the banner named panitl was blue, the native name for which color was texutli, he says that the banner itself was also called texutli, because it was blue.

esta fiesta sacrificaban multitud de personas de los que eran prisioneros de Guerra, particularmente en su gran templo de Mexico, y mucho mas en el Reinado de Moctezuma segundo que le veneró con particularidad y sacrificaban en su honor todas los prisioneras que se hazian en la Guerra, de Tlaxcallan y Huaxocinco.

After a perusal of the above texts, it can readily be understood how much the existing variants and differences, all of which I have carefully noted in Part II, have added to my difficulties in editing this work. The result of a minute comparison of the three texts is that I am inclined to believe that the Veytia and Aubin Manuscripts must have been either copied from each other or from the same extract from a more voluminous work, of which the Magliabecchi Manuscript is the original or an ancient copy made by a native draughtsman.

There can be no doubt that the drawings in the Magliabecchi Manuscript were made by a Mexican, whose work is characterized by an exceptionally clear execution of outline and detail and a perfect familiarity with the conventionalism of native art.

It is unfortunate that the explanatory text is incomplete, and does not accompany eleven of the most interesting pages of the Magliabecchi Manuscript. This regrettable fact, in addition to the careless interchange of the texts of pp. 37 and 38, lead to the inference that the text could not have been written by the same person who painted the pictures, and that it was subsequently filled in by a copyist who did not complete his task.

Besides being incomplete, the text of the Magliabecchi Manuscript is in two handwritings. A change to a smaller and lighter round script is observable in the middle of p. 59 (reverse), but this difference is probably assignable to the writer's adoption of a fresh quill and his desire to concentrate the words into the limited space available.

On pp. 12 obv. and 73 and 75 obv. the notes are, however, written in the totally different running script of the sixteenth century. It is, of course, impossible to determine whether these notes were hastily added by the writer of the large scholastic round hand, or whether they were inscribed at a later date by a different person.

Certain passages seem to indicate that the anonymous author did not reside in the City of Mexico. The expression, "They sacrificed in Mexico," occurs on p. 30 r.; and on p. 16 r. the following statements are made: "The Indians named this festival Xilomaniztli, but the people of Mexico and some others name it Alcaualo." . . . "In Mexico they drown these children in canoes . . ." The following passage conveys the impression that the anonymous author could not have been a friar, for on p. 52 r. he pro-

tests against the misapplication by "the friars" of the native term Mictlan, which, he writes, "was used by the natives merely to designate the place to which the dead go. Some native interpreters have used this word to designate 'hell,' which is a mistake, because the Indians had no analogous word. Therefore when the friars preach and tell them that if they are bad guardians of the faith they will go to 'Mictlan,' it signifies nothing to them. . . . One should tell them that they will go to 'the house of the devil.' . . ." It seems almost impossible to reconcile a statement such as this, which reveals an intimate knowledge of the meaning of a native word, with the gross linguistic mistake committed, for instance, on p. 6 r., where the Nahuatl word for nose, "yacatl," is confounded with that for ear, "nacaztli"; and the word "nacazminqui," which simply means "that which has corners," is barbarously translated as "dead nose," the word "minqui" being also wrongly connected with "miquiztli," death.

The allusion on p. 27 r. to the "lord Marquis del Valle" seems to have been made during the lifetime of Cortez, and could not, at all events, have been made prior to 1529, in which year this title was created.

Thinking that the water-mark * of the Spanish paper on which the Manuscript is written might furnish some indication as to its age, I searched for and examined a large number of miscellaneous manuscripts on identical paper, at the Archivo de Indias at Seville, and carefully noted the dates recorded upon them. The earliest manuscript I thus found was dated 1562, and the latest 1601, a date which curiously coincides with the testimony furnished by Herrera's frontispieces, which were published in 1601.

After years of painstaking research, it is disappointing to have to record that up to the present I have not succeeded in obtaining conclusive evidence establishing the authorship and date of the Magliabecchi Manuscript.

That a work dealing with heathen rites should not have been published by the Spanish missionaries, and should have been consigned to oblivion, is but natural. As late as the middle of the seventeenth century a well-known Spanish friar, Friar Augustin Betancurt, made the following confession: "I had written a treatise of the false gods of the heathen times in this New Spain, and of the cult, ceremonies, and festivals that were held in their honor; but, upon the advice of learned men, and knowing from experience how much the natives are inclined to idolatry, I decided not to have it printed, because, as the majority of them know how to read, the descriptions of heathen ceremonies might tempt them to assemble and perform these. . . ."

On the other hand, it is difficult to resign one's self to the belief that no record survives of the existence of a work so important that Herrera reproduced some of its illustrations and others made extracts from its

* This water-mark represents an open hand with a five-pointed star above its middle finger. The size of the pages of the original Manuscript is 212 by 155 millimetres.

pages. It is obvious that the Aubin fragment cannot be attributed to the authorship of Ixtlilxochitl, because it records that the native year began on March 1, whereas he maintained that it began on February 2.* At the same time, the close association of this fragment with others which can undoubtedly be assigned to Ixtlilxochitl, justifies the inference that it may have belonged to his collection, and was possibly a copy in his handwriting of a portion of an ancient original.

In connection with Ixtlilxochitl's collection the following note by Bustamante is of interest: "Although the Indian historian [Ixtlilxochitl] possessed various ancient Mexican paintings and documents, he did not have a perfect understanding of all of them. He was therefore obliged to make use of other Indians, who, entirely ignoring the true interpretation which should be given to those ancient originals, filled his mind with much confusion, errors, and falsehoods. He himself confesses this in one of his manuscripts entitled 'Sumaria relacion de todas las cosas que han sucedido en la Nueva España.' . . ."

Whatever obscurity may envelop the history, age, and authorship of the Magliabecchi Manuscript, one fact concerning it is quite clear, namely, its importance and value.

Its first part, consisting of a series of representations of the symbolical designs used by the Mexicans on their ceremonial mantles, is unique and of special interest. As a supplement to my commentary on these designs, I have published in Part II the unedited lists of the native names of similar designs contained in the Sahagun Manuscripts of Madrid and Florence.

A series of representations of the twenty day signs of the native Calendar begins on p. 9, and in execution and detail surpasses any known record of these signs.

The description of the Ancient Mexican Calendar System given opposite to p. 13 is of inestimable value, because it contains a distinct assertion on a point that had hitherto been shrouded in obscurity. The statement that the native year began on a day of the same sign inspired me to make the laborious experimental reconstruction of the native cycle of fifty-two years, based on this combination, which I exhibited at Huelva and Madrid in 1892 and Chicago in 1893. This reconstruction clearly demonstrated the harmonious results obtained by making the year begin not only with a day of the same sign, but also with the same number. The importance of said passage in the Magliabecchi Manuscript is best proven by the change it has operated since I first made it known in 1892, in the published views on the subject.

A series representing the regular order of succession, the fifty-two years of which the Mexican Cycle is formed, begins on p. 13 and extends, in the original Manuscript, over twenty-six pages, on each of which two years are inscribed. As the year signs are uniform in execution, it was considered superfluous to reproduce more than the first twelve years of the series in the present facsimile.

* For a discussion of Ixtlilxochitl's views on the calendar, see Gama's "Descripcion de las dos Piedras," p. 54.

The Mexican festival series, which is reproduced in the Veytia and Aubin Manuscripts, extends from p. 17 to p. 34, each picture being accompanied by an explanatory note written on the opposite page. The next illustrations and descriptions of the movable feasts are followed by pictures of ten local "pulque gods," and one "goddess" of the same category, at whose annual festivals dancing and drinking was indulged in.

An interesting illustration of the native game patolli, a copy of which I have given to Mr. Stewart Culin for publication, occurs on p. 48. On pp. 49 and 50 are two different pictures of Quetzalcoatl. As the text relating to p. 50, which has been published by Mr. Boban in connection with the Aubin Manuscript, is identical to that in the Magliabecchi Manuscript, and is, moreover, considered unfit for publication, it has been omitted in the present publication.

The pictures of three pulque gods follow on pp. 51, 52, and 53, the two last being those reproduced on one of Herrera's frontispieces.

The next four pictures, which illustrate mortuary customs, are followed by the most remarkable native representation of human sacrifice that we possess. This also is reproduced by Herrera. The ceremonial ordeal imposed upon persons who were raised to chieftainship or to some post of honor in ancient Mexico, is illustrated on p. 59. The following page shows a memorial service held in honor of a dead chieftain, and on p. 61 ritualistic cannibalism is represented.

On p. 62 a man and woman are shown in the act of offering incense, etc., at a small altar; p. 63 exhibits a female deity related to the pulque gods; p. 64 a death goddess, and p. 65 an interesting picture of the native temazcalli or sweat-bath, a copy of which I gave Prof. Carl Curman of Stockholm, for publication in his work on the Baths of different countries.

A fortune-telling scene and the performance of a penitential rite are depicted on pp. 66 and 67. The explanatory texts to the next five pages, as well as to pp. 74, 75, 77, 78, 79, and 80, are unfortunately missing. Notes in a different handwriting to that of the main text, accompany the drinking-scene painted on p. 73, and the representation of the death-goddess, to whom blood-offerings are being made, on p. 76.

The foregoing review suffices to show what a large and varied range of subjects the Magliabecchi Manuscript embraces, and what a long and difficult task I unwittingly took upon myself when I volunteered to provide its text with a commentary.

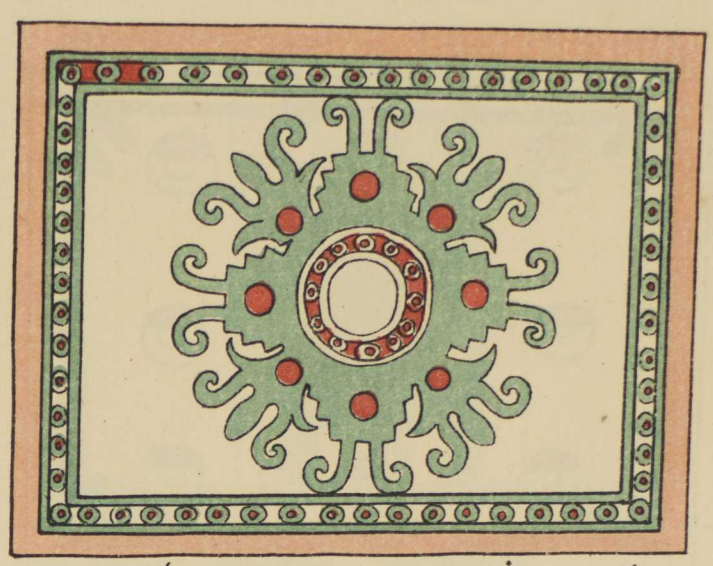
When Part II is issued I think that my readers will realize that I have spared no pains in order to make my commentary as useful as possible, and that I have conscientiously endeavored to fulfil, to the best of my ability, the obligation I assumed years ago, when I knew less than I do now.

MADE IN IND

libro de la vida. que los yndios. anti
gua mente. hazian. y supersticiones.
y malos Ritos. que tenian. y guarda
van.

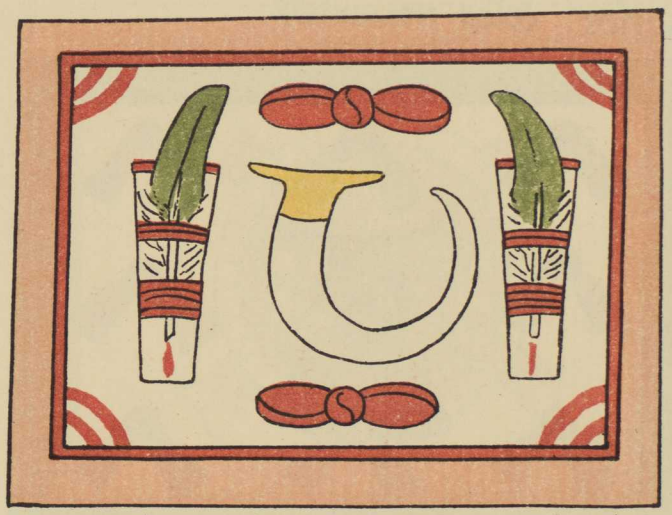
Estas figuras y todas las siguientes hasta la octaua hoja. son las mantas
ouestidos q los yndios usavan. en las fiestas q adelante sediran con
todos los dias q las tales fiestas trayan de solenidad. como entrenos. las
fiestas. traen octauarios.

til matl. teçacatl. obeço del diablo omanta

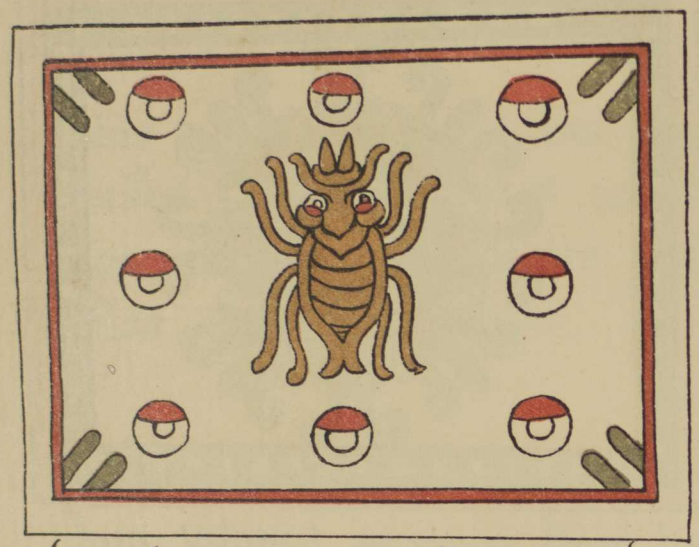


til matl. omanta. tonativ. osol.

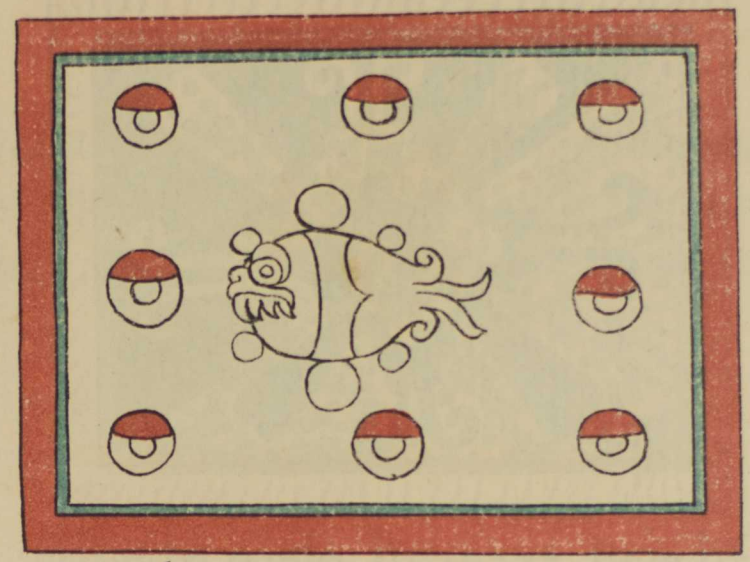
til matl. omanta. nono al calt. yopes.



til matl. omanta teçacatl. obeço te. del diablo.



til matl. omanta, ny tlau tecutl. oel señor. ælos muertos.



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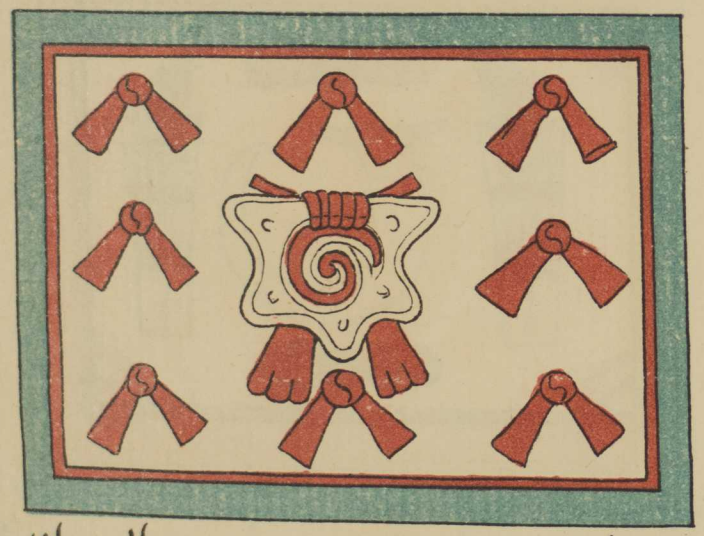

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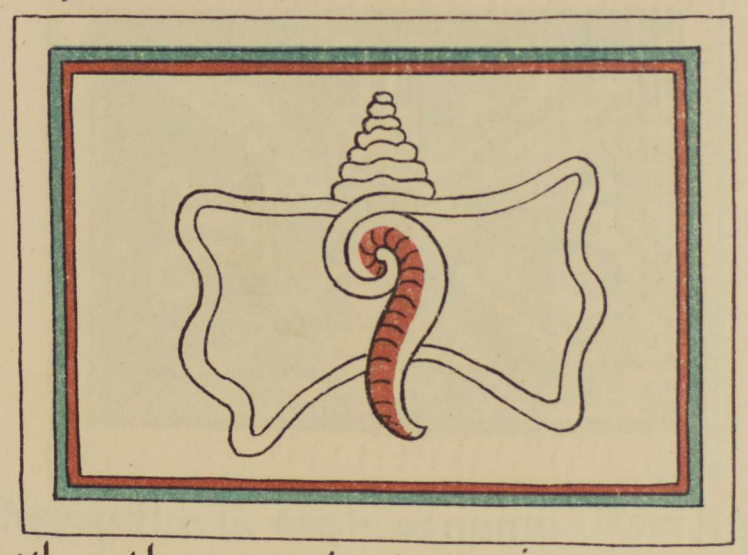

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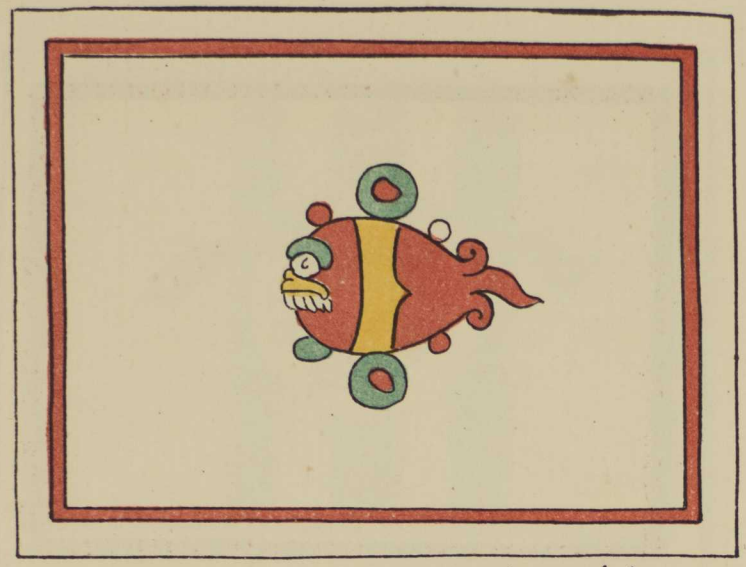

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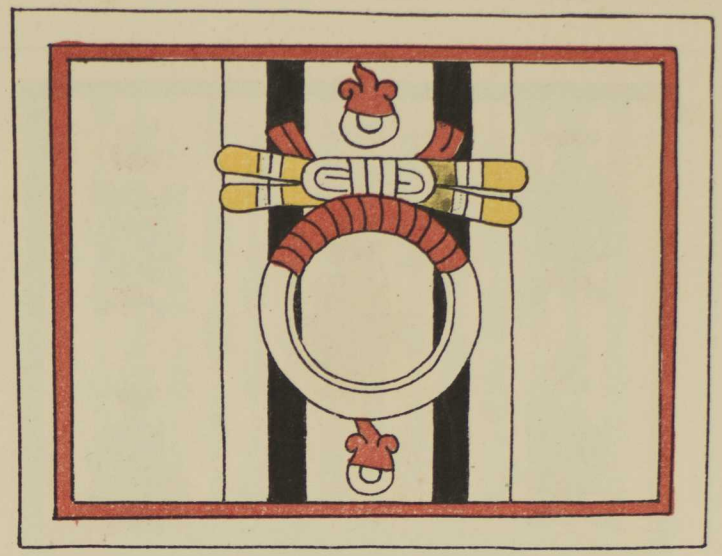

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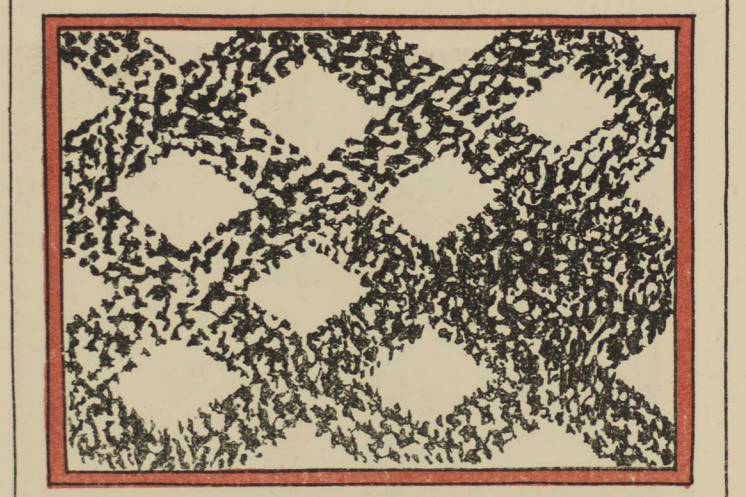

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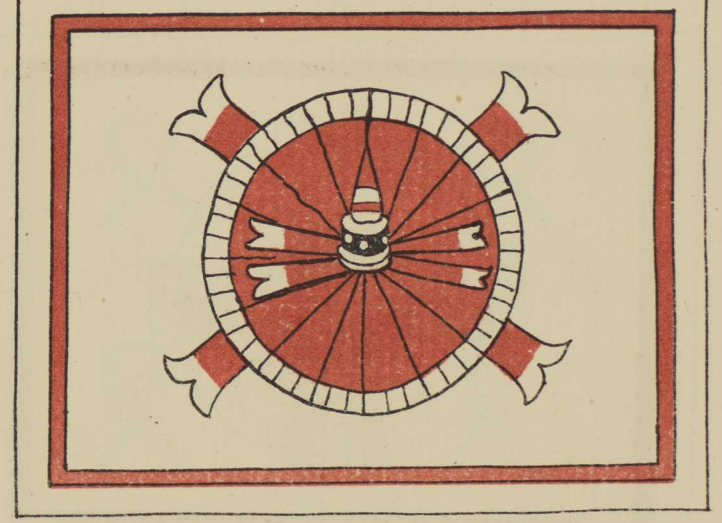

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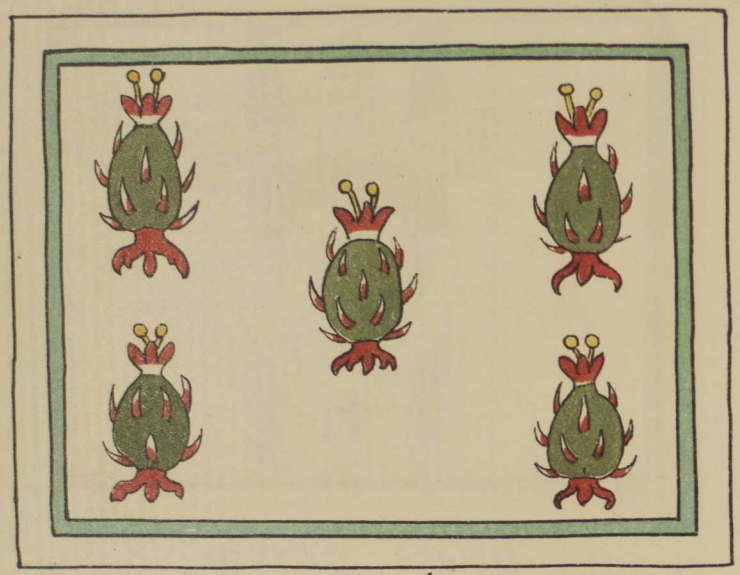

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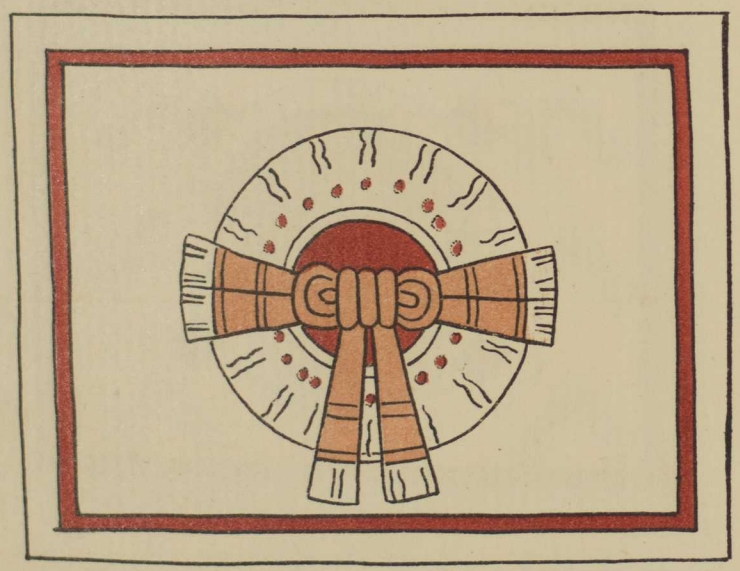
manta de conejo.



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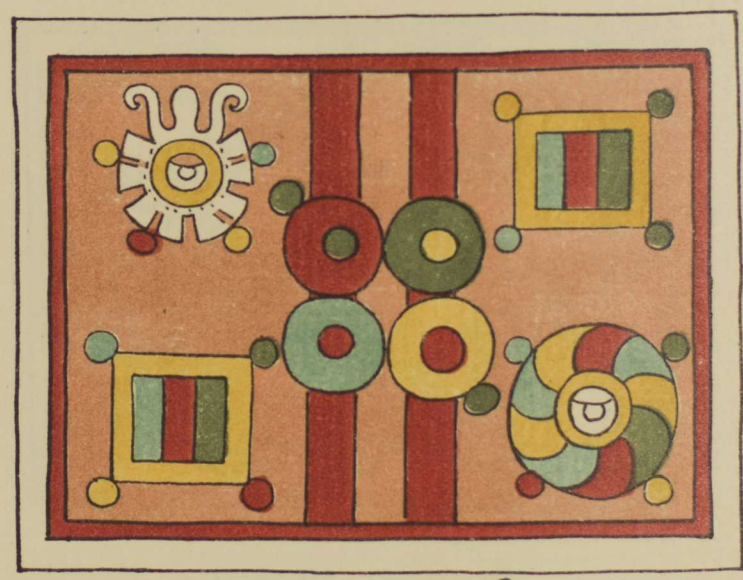

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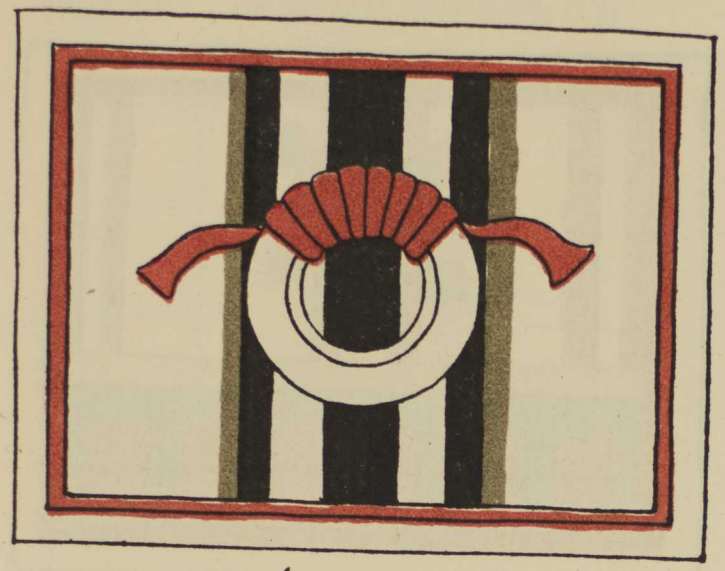

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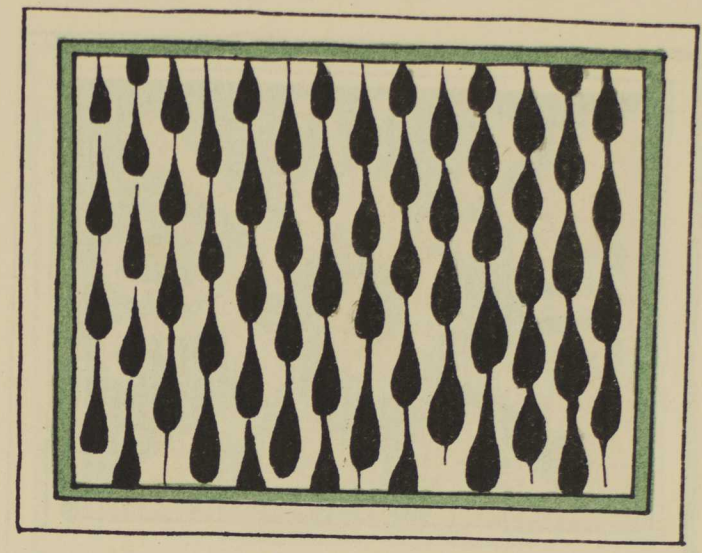

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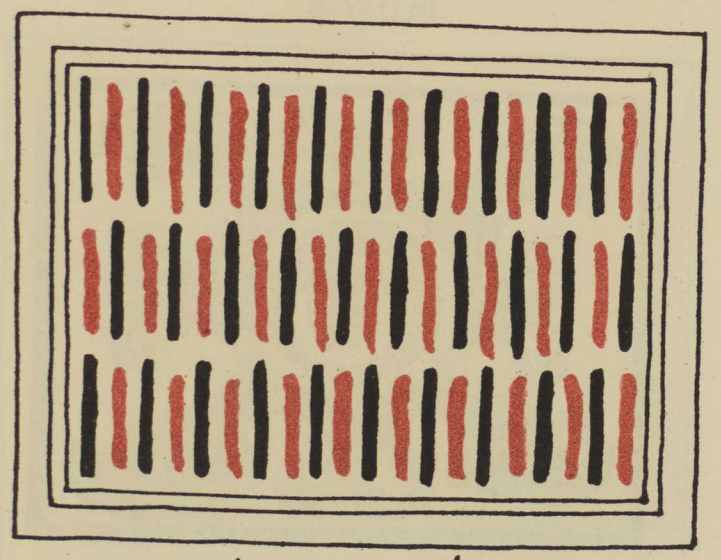

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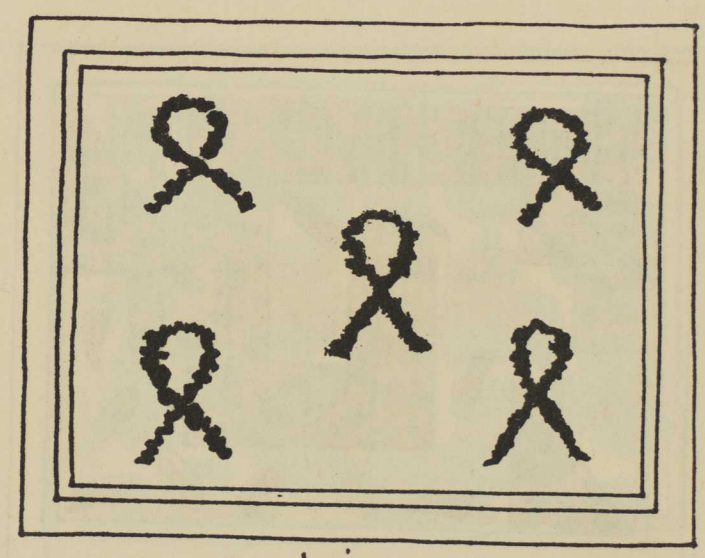

manta de olpiya ua que.

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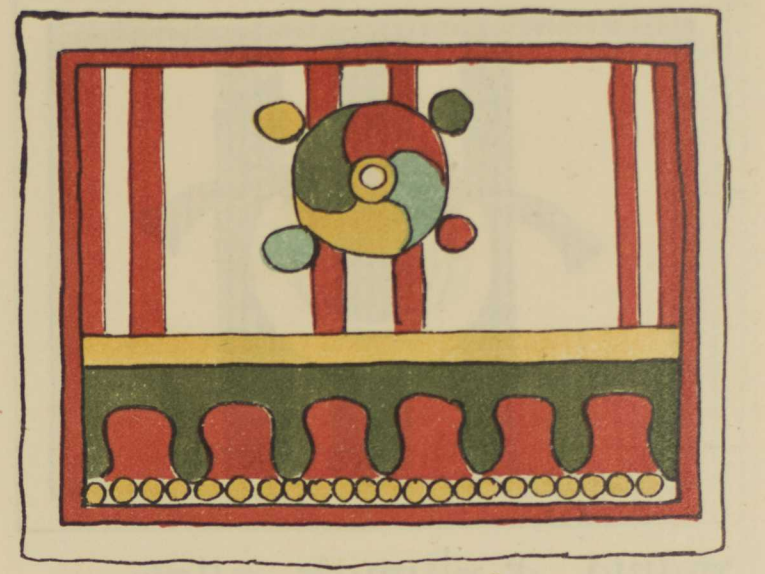
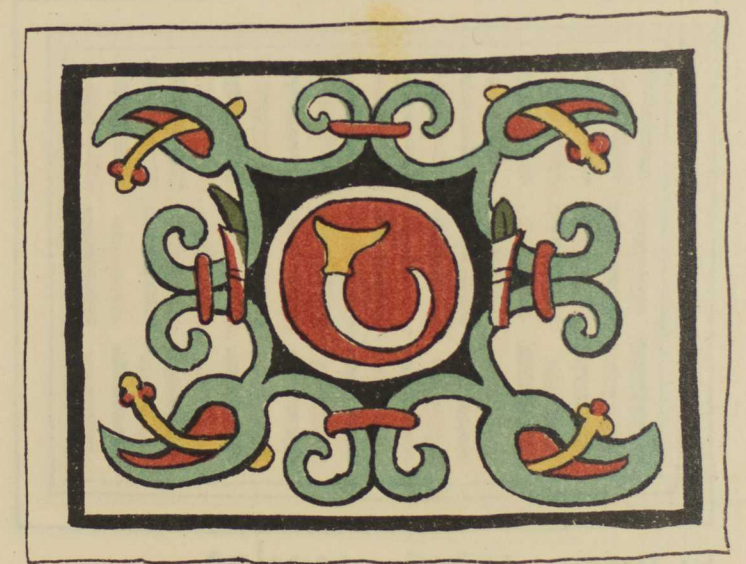


mãta de unsolo señor odeçinco Rosas

manta de ~~V~~icara tuerta.



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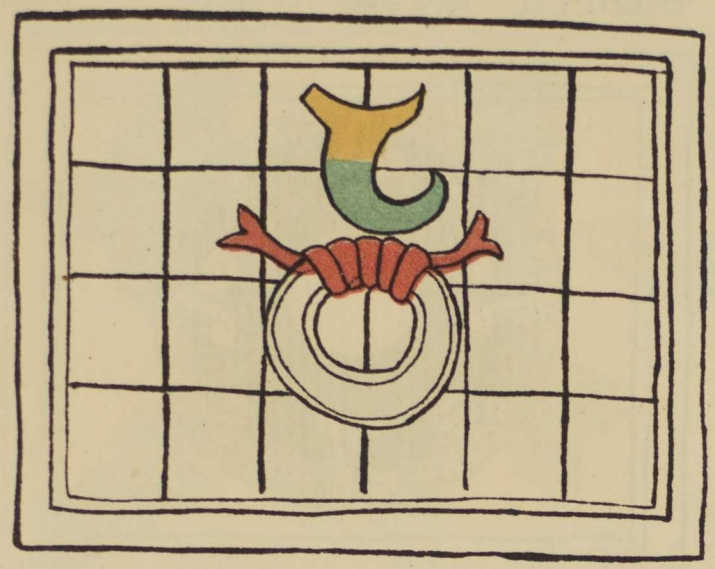

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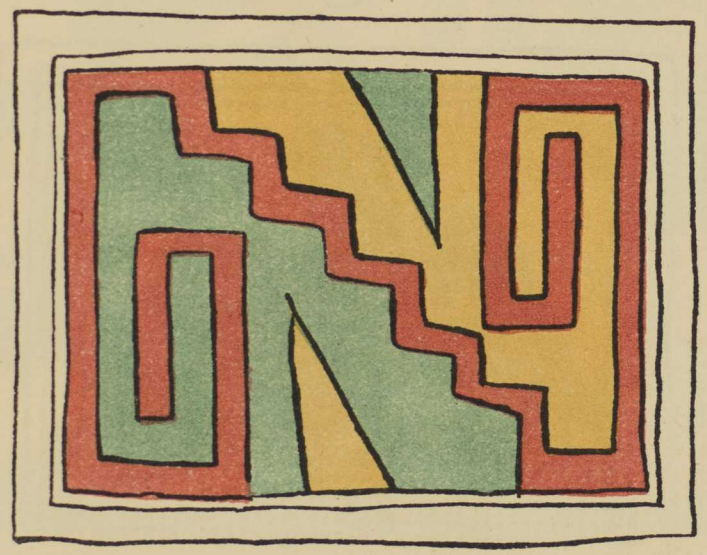
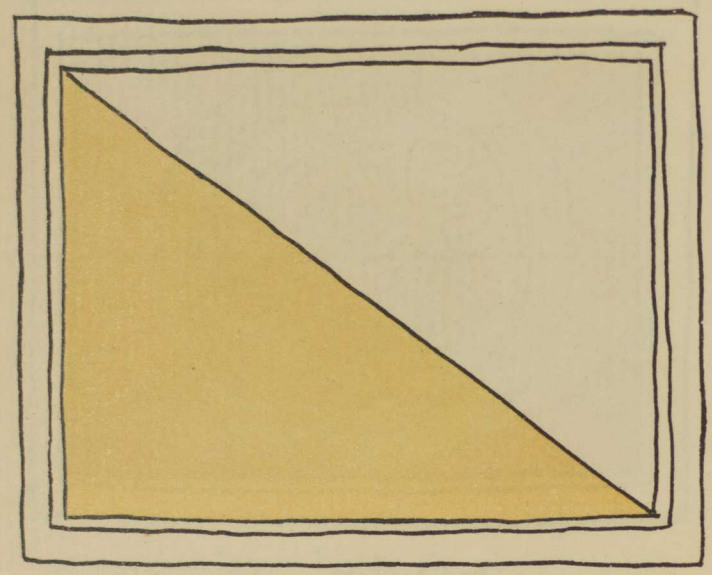


manta de nono al catl

manta de Veelotl. otiguere

manta de nariz muerta



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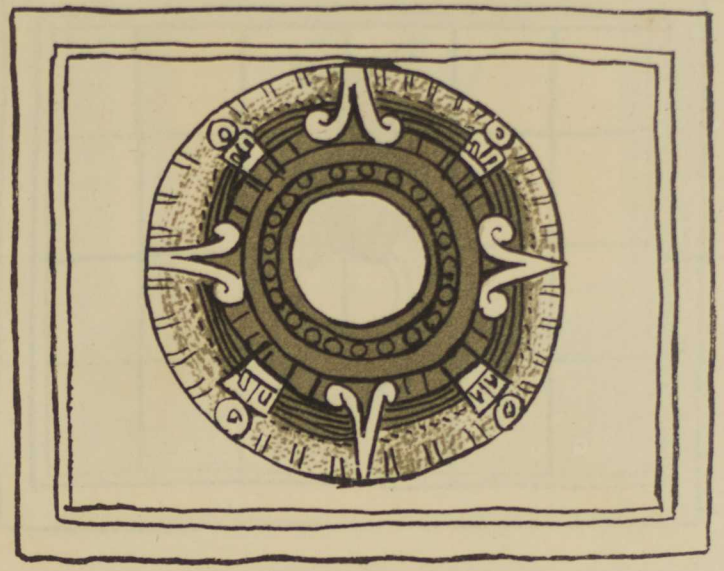

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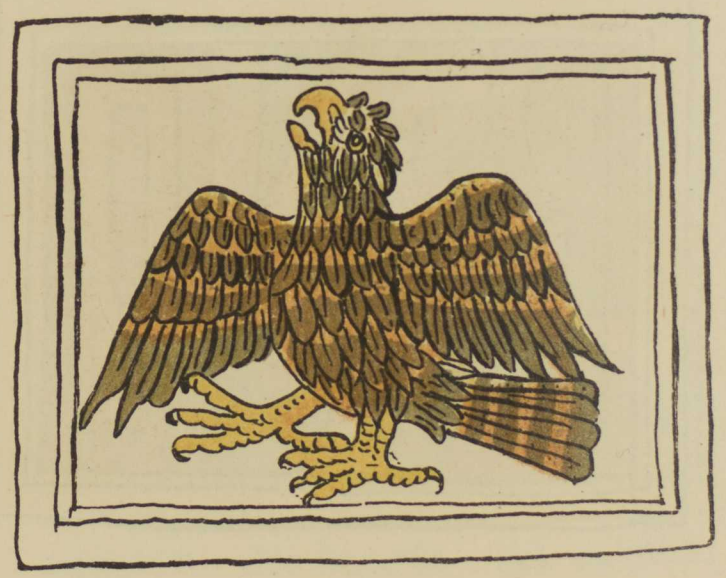

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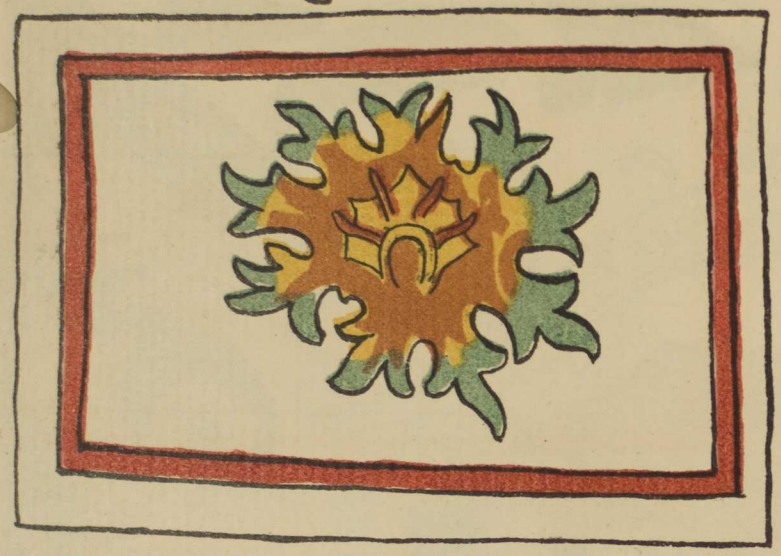
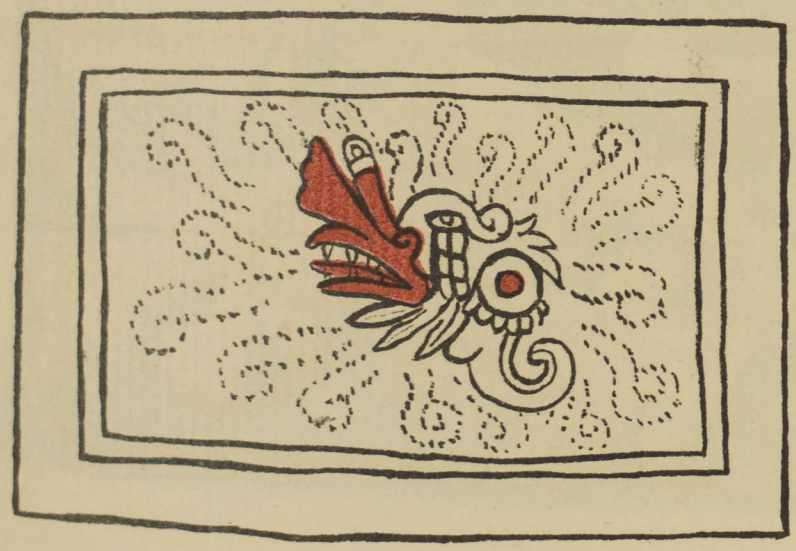
manta de fuego



manta de conejo

manta del ayre



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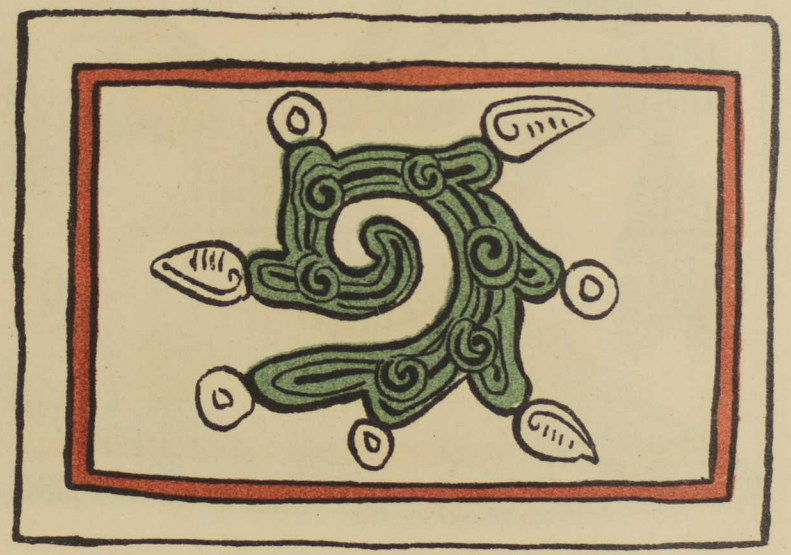

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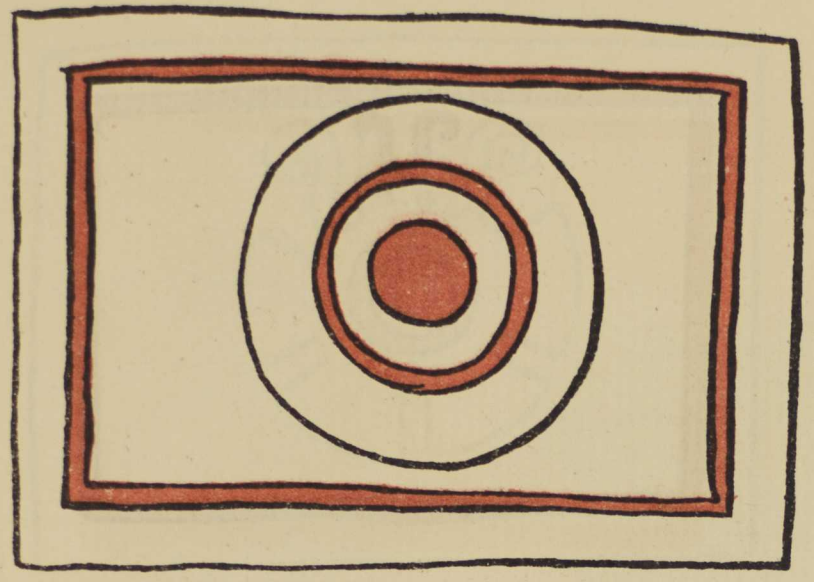

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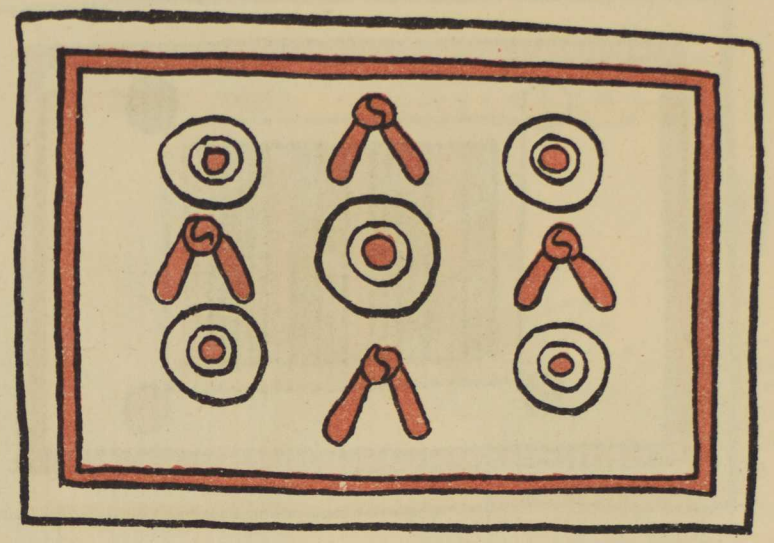
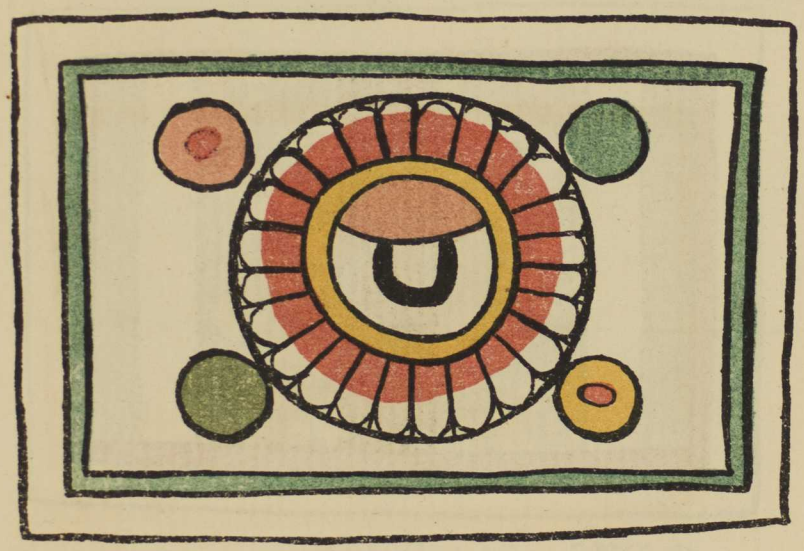
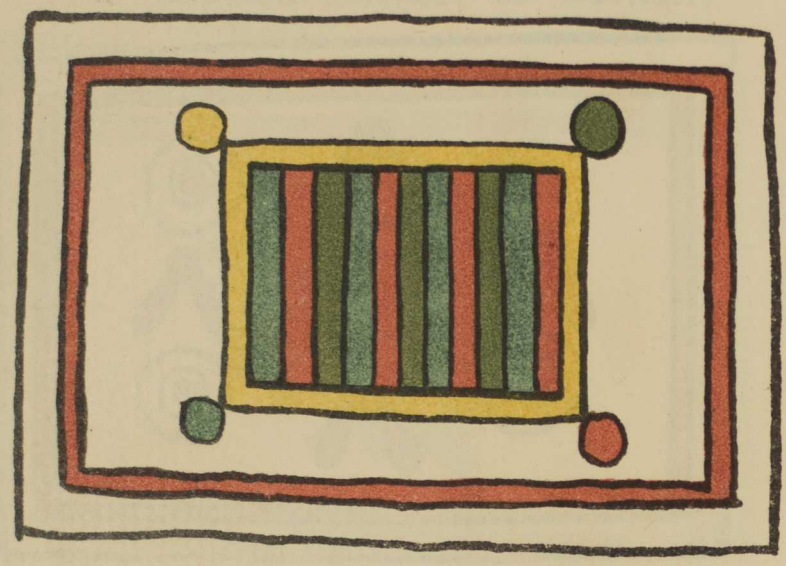


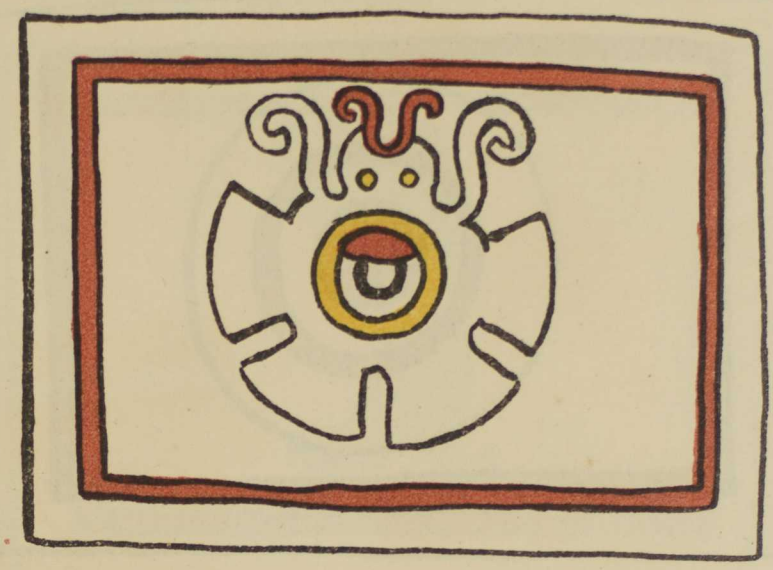
manta de çinco Rosas



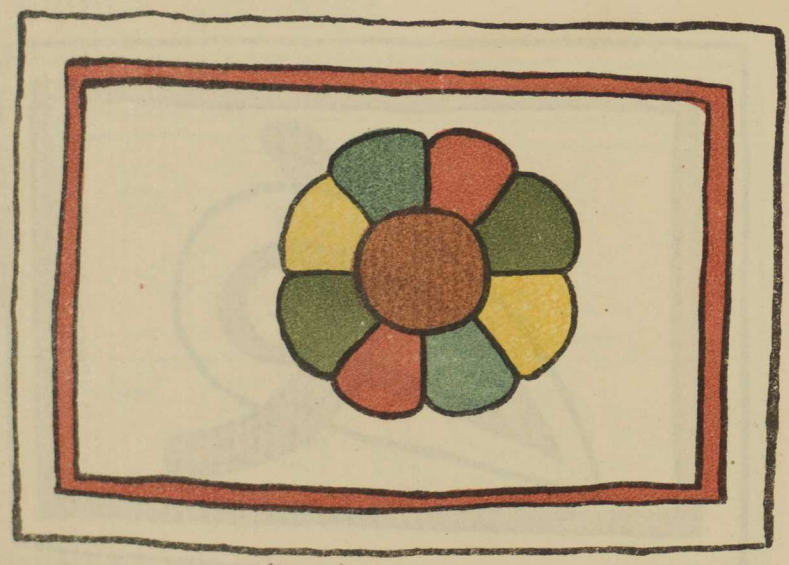
manta de oyoyl cósu cordel



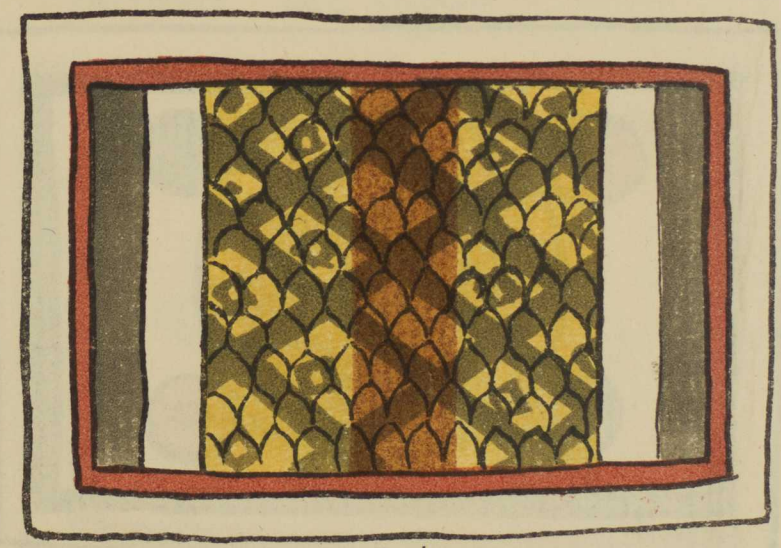
manta de çinco Rosas



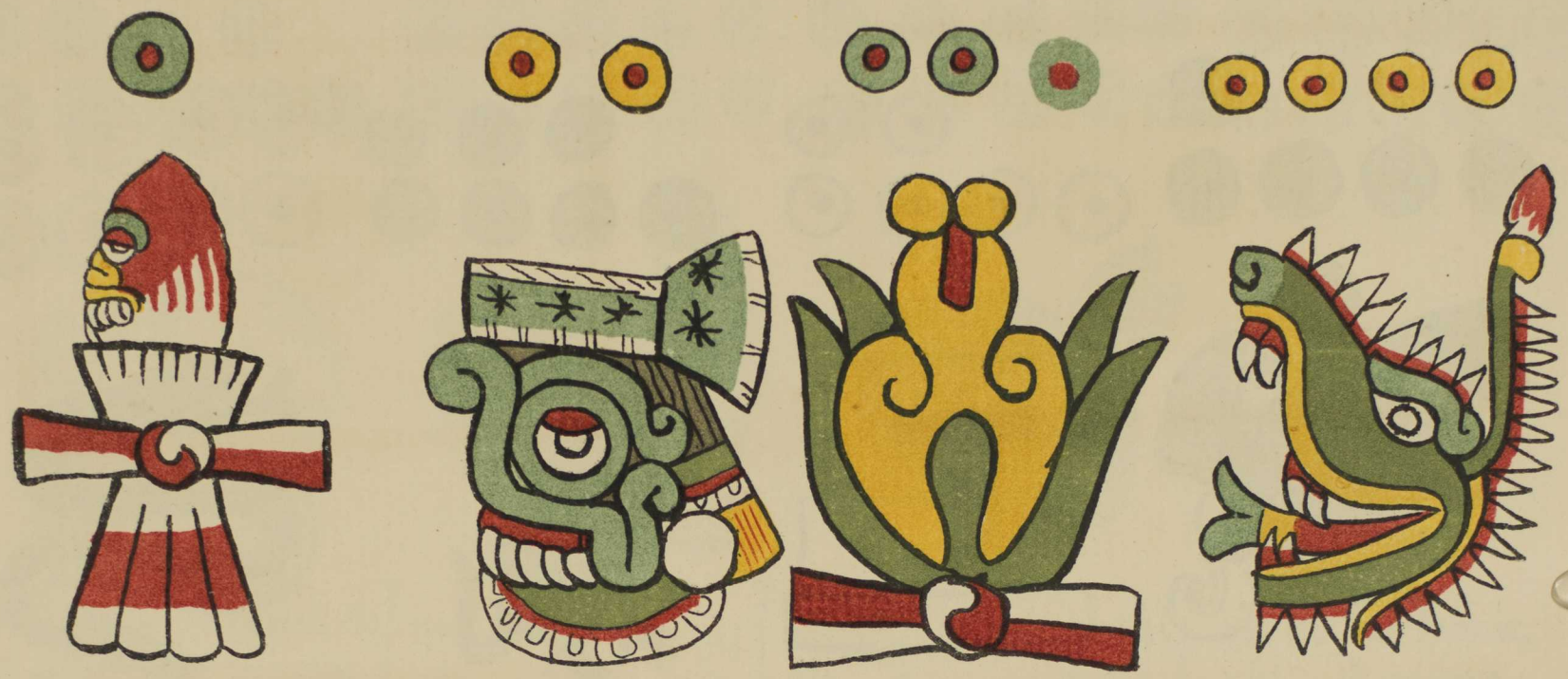
manta de may posa



manta del sol



manta de culebra

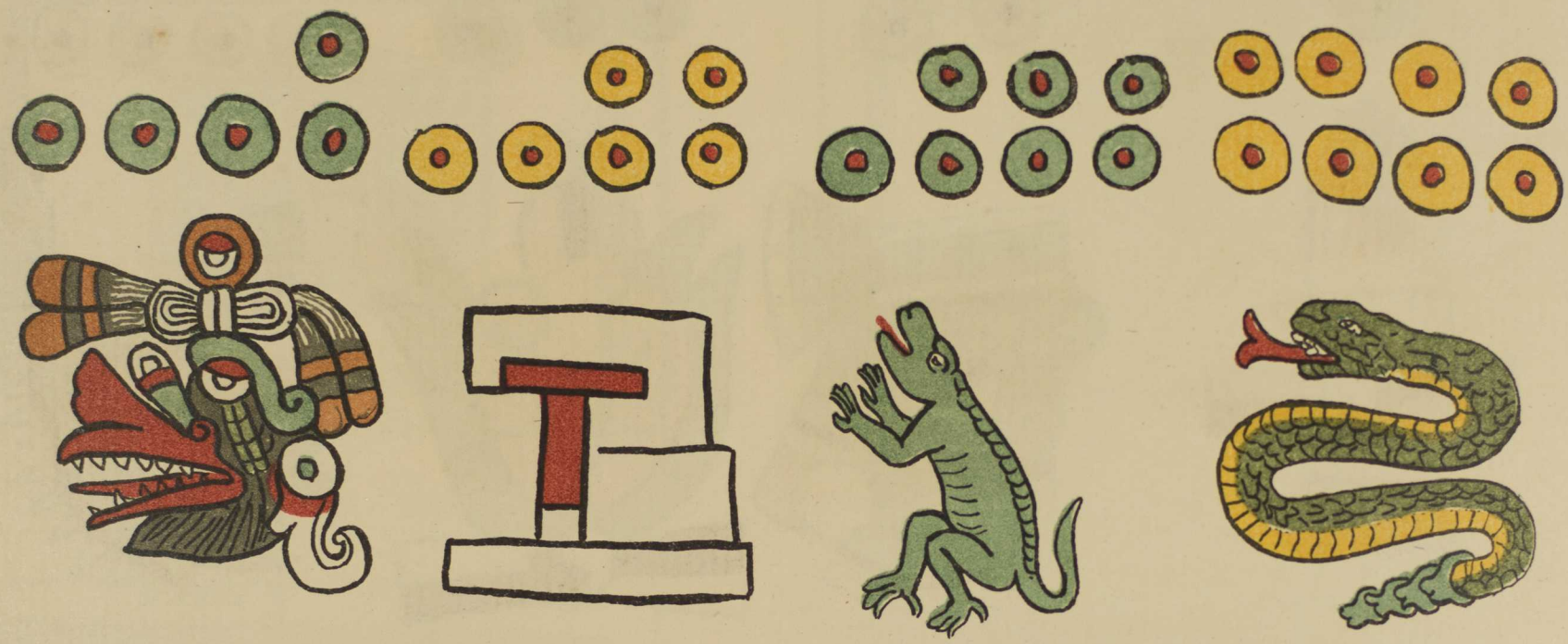


çe tec patl. ques vna piedra. de pedernal. a figura de hierro cõ que ellos sacrificauã

ome quia vitl q̃ quere dezir. dos llo vezinas. o agua. çeros./

yei suchitl. que quiere dezir tres Rosas.

nau çi pactl. que es. vna cosa bibo q̃ anda en el agua como. ser pezilla

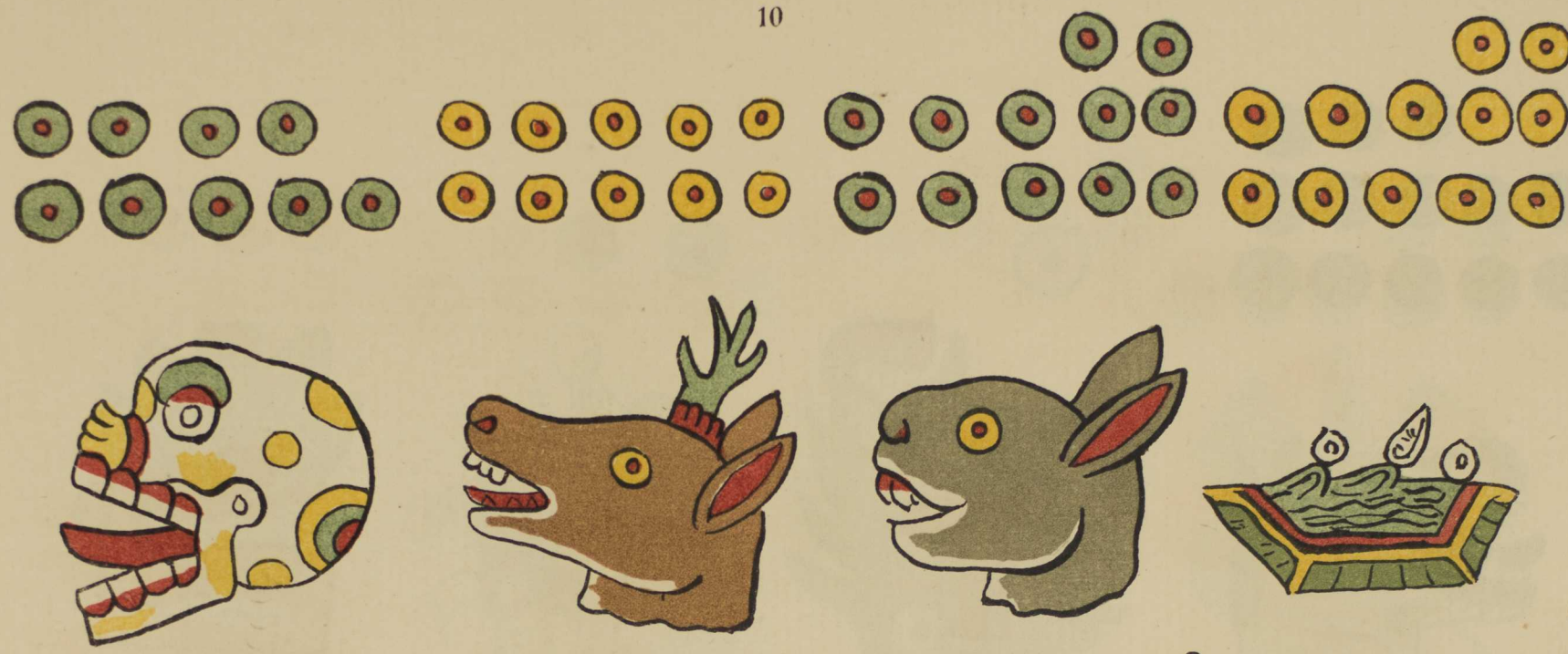


Macuili ecatl ques çinco vientos.

Chico açe cale q̃ quiere dezir seis casas.

Chicume cuez pali. q̃ quiere dezir siete lagartijas.

Chicuei coatl q̃ quiere dezir. ocho culebras



Chicunauy. miquiztli g quiere dezir nueve muertos el que nace en este dia: es señal entre ellos g a de morir tuego yo frece sacrificio al demonio poz que le deuda.

matlactl. maçatli. que quiere dezir. diez çieruos. obestias.

matlatli uce tochtli g quiere dezir onze conejos.

matlatli homeatl. g quiere dezir doce aguas.

ma tlactli vn ey
iz cuintli. q̃ quiere
dezir. treze perrillos.

ce vçu matli
q̃ quiere. dezir
vna mona.

vme malinali
q̃ quiere dezir dos
yeruas deste
nonbre porq̃ tẽ
çer q̃uiere dezir
malinale

yei acatl· quiere
dezir tres canas.

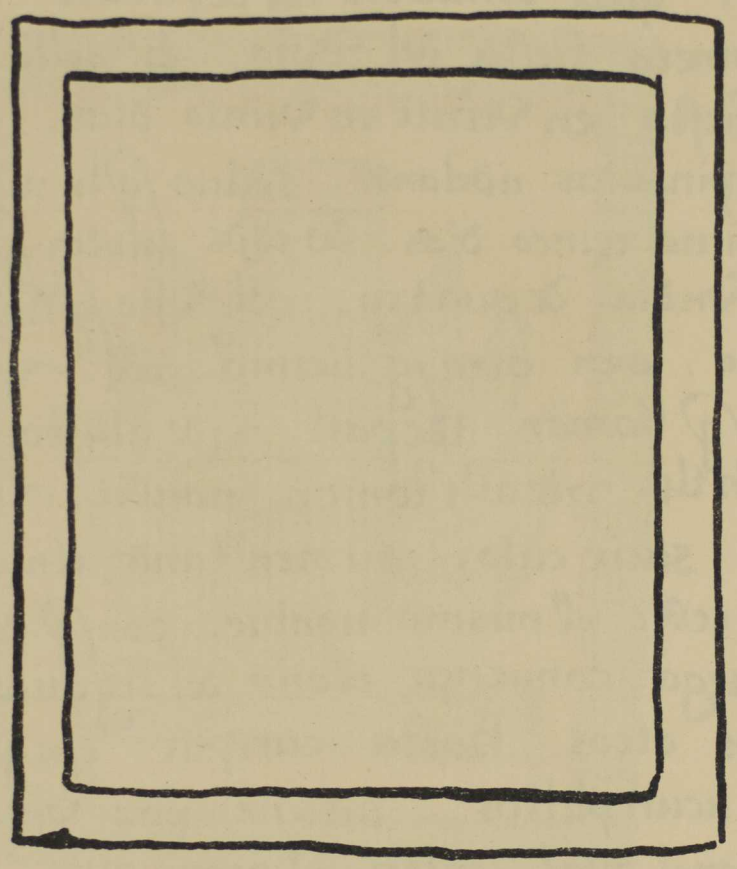
nauí oçelotl. q̃ quj
ere dezir quatio ti
gres

macuil coautlj
. q̃ quiere dezir
cinco aguilas

chi coaçe cuz
ca. coatl. q̃ qui
ere dezir seis a
guilas amarillas.

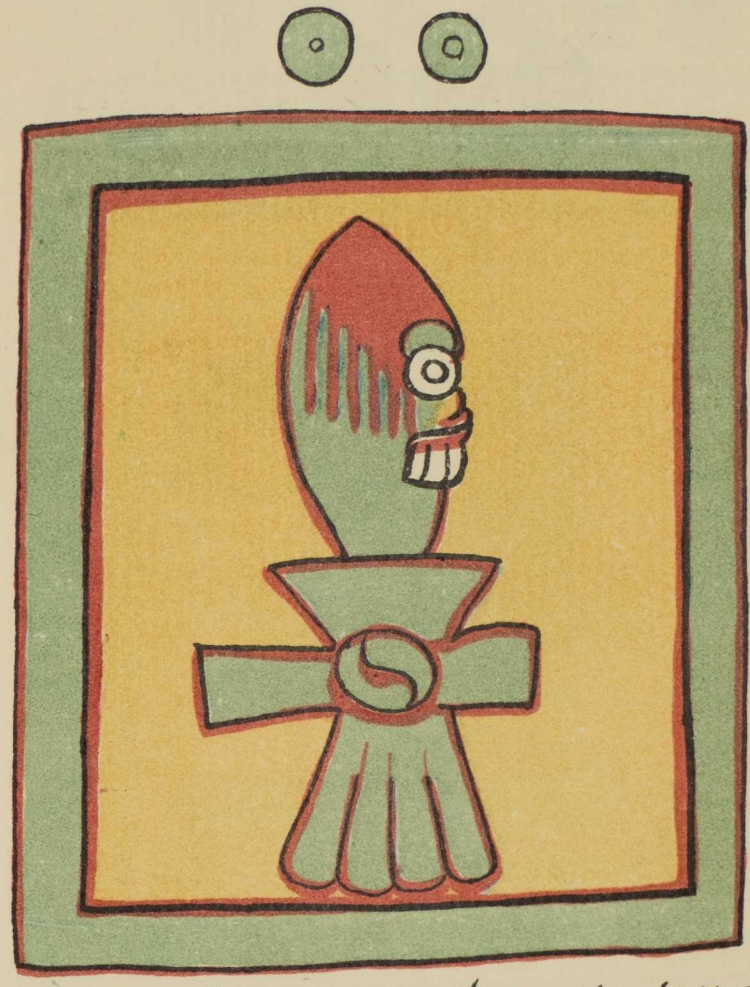
chicume. uli lc
primera. silab.
breue. y laulti.
ma luenga. q̃
quiere dezir ti
en. tienble latie
rra

Estas figuras. desta otraparte q̃ son las dias q̃e son veinte
son delos. veinte dias. q̃ cada fiesta delas q̃ adelante. estan
pintadas. tenian para dar nombre. al q̃ nacia en estos dias. po
ni anle vn nonbre. de uno destos. aunq̃e. auja otros muchos nõ
bres. y cosas q̃ enla tierra nacian. dedo lesdauan nonbre

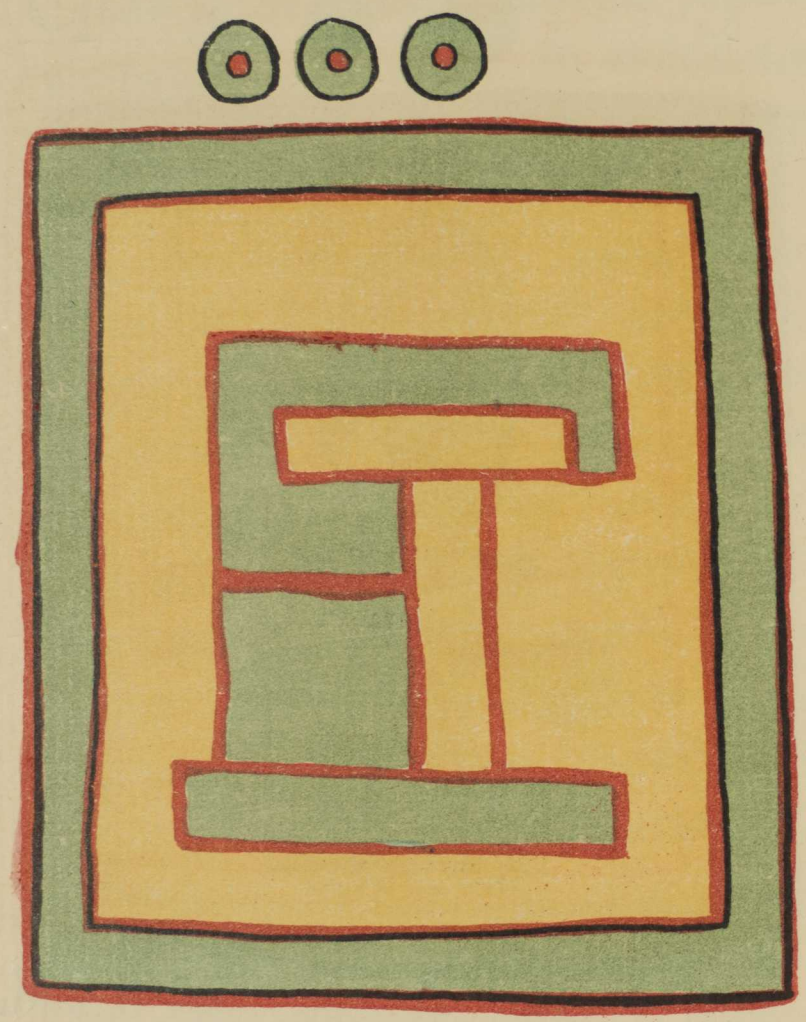


Estas q̃ se siguen. son las figuras delas pinturas cõ q̃ los yndios
pintauã. sus años do es de notar. quel comienço es el primero
dia de março. de su año. y es la primera fiesta. del Año. q̃ se lla
ma [rilo maruztli.] y ansi desta fiesta en veinte en veinte dias.
y asi las otras fiestas. como estan pintadas adelante. saluo q̃ la ul
tima q̃ llaman yzcali. tiene veinte e çinco dias. do es de notar q̃
siempre comiença el Año. en vn dia de quatro. o el vno q̃ lla
man acatl. y de alli toman nonbre. o en otro q̃ llamã cali. y
de alli toman nonbre. o en otro q̃ llaman tecpatl. y de alli tomã
nonbre. y de otro q̃ llaman tochtli. y de alli toman nonbre. y
de quatro en quatro años. traen su cir culo. aumentando el nu
mero de los años. y tornando a rrescebir el mismo nonbre. con q̃ co
menço. hasta treze Años. y luego comiença el año del segundo
Año. de los primeros y ansi de los otros. hasta cunplir. çinquẽ
ta e dos Años. do el que llega a cunplillos. se tiene por viejo
el primer año se llama acatl. en el qual entro el mar ques. en
esta tierra al fin del / de manera q̃ sõ treze figuras las q̃ se siguen
q̃ sol los treze meses cõ q̃ hazian vn año /

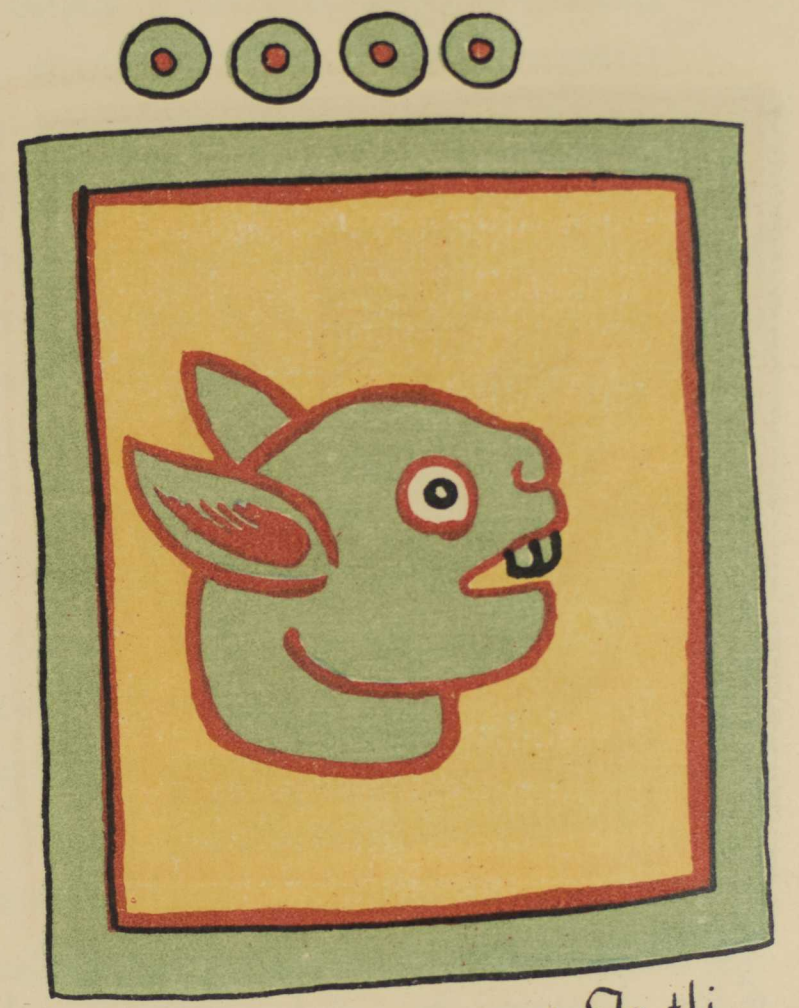
Esta figura de arriba sedize acatl./



Esta figura dearriba sedize tecpatl



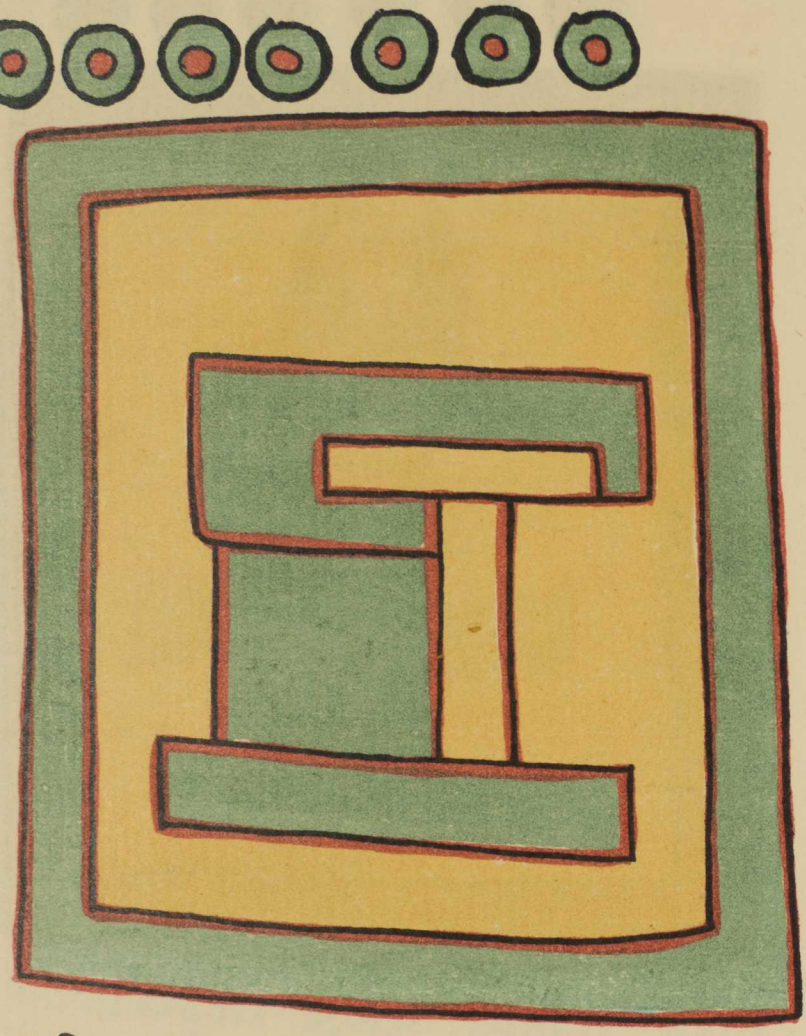
Esta figura sedize calli.



Esta figura sedize tochtli.

Esta figura sellama. acatl v. cana

Esta figura sedize tecpatl.



Esta figura sedize callj.

yesta sedize tocth tlj.

Enestas figuras: sedize lomjsmo. /g enlas dhas. acada vna como esta dho. siendo de una semejança

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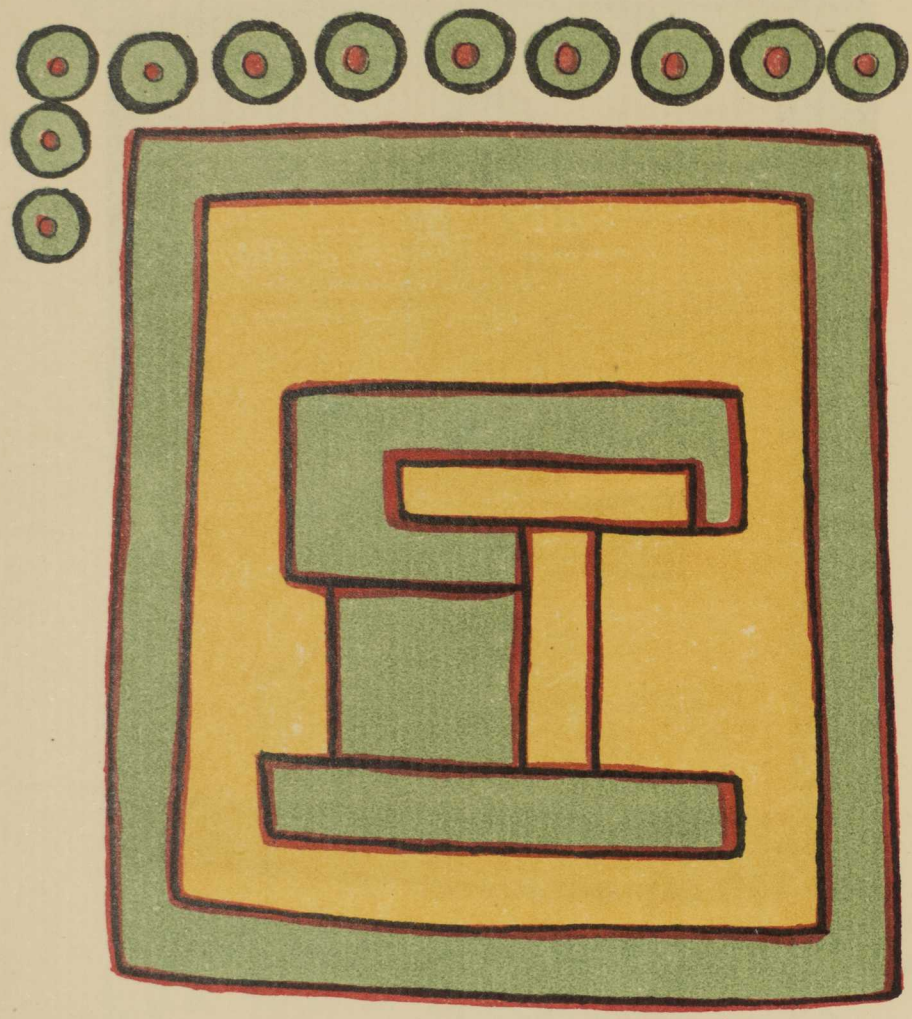
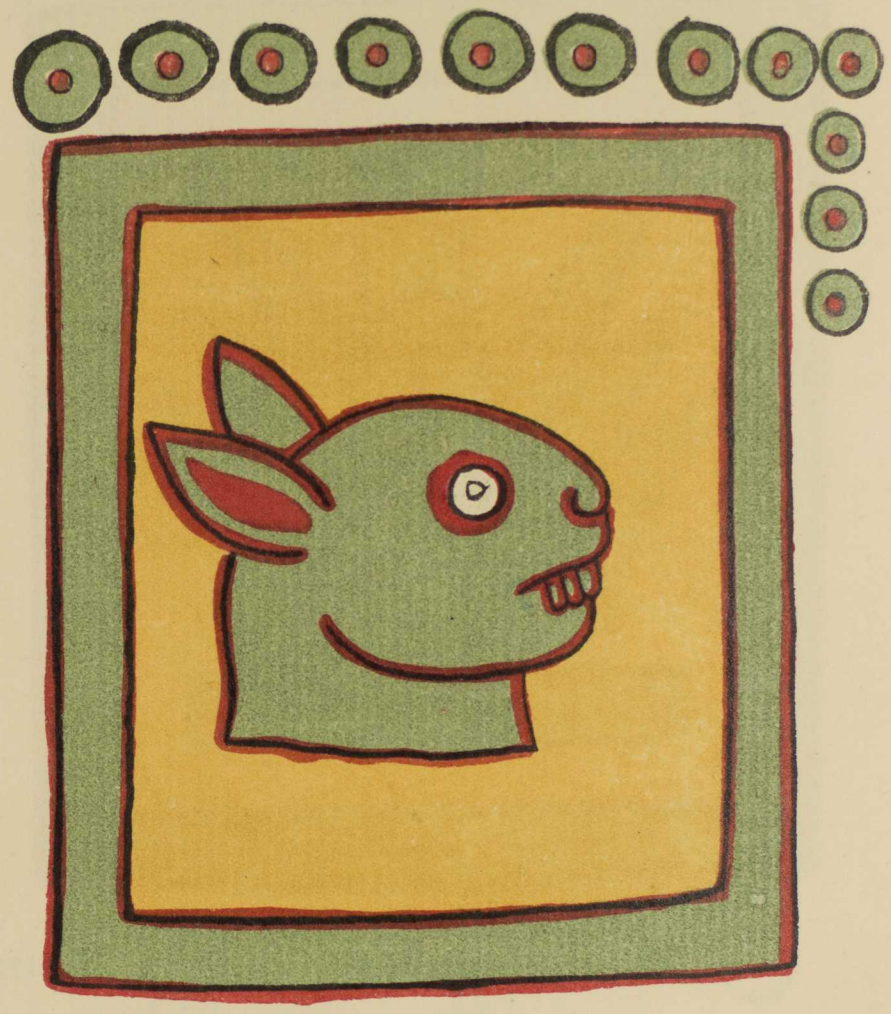




+

Quando esta figura dha fenesçia. y los yndios llegauan a ella
a ser deste tpo. q auian pasado en vida. todas estas quentas. q son
cin quenta. E dos dezian q ya avian atado los Años y eran
viejos. y jubilados.

Esta fiesta llamana los yndios Xilo maniztlj. y los mexicanos. algunos otros. llamanlo. alcavalo. la .v. vocal. por que enes te tpo dexauan los pescadores. quasi dicat. q dexauan el agua. y llamanla Xilo maniztlj. por que lopintan. con vnas maçor cas de mahiz enel puño. las quales. antes de cuajarse elgrano se llaman Xilotl. dedo sale Xilo maniztlj. q quiere dezir q tiene en lamano Xilotes. Enesta fiesta sacrificauã ninos. el demo nio sellama tlaloc en mexco. ahogauan encanoas. estos ninos.

La figura es la siguiẽte.

Esta figura. es dela fiesta q̃ los yndios llamauan. tlaca xipeualizti.
la V. vocal q̃ quiere dezir desollame. y comereis me. por q̃ en ella
matauan vno. q̃ llamauan. toto deçi. oxipeu. q̃ es este mismo
deste modo. q̃ este primero. q̃ esta. atado. auna rueda. de piedra q̃
ellos llaman. temala catli. al qual atado. ledauan vn palo enla mano.
mui valiente. y otro yndio sobreuestido de un pellejo de tigre. salia a el con otro palo en la mano. y este palo era
lleno de nauajas. y dauanse los dos. hasta q̃ el yndio fue [illegible] y se
desollaua. y despues vestido. el cuero del muerto baylaua. delan
te el demonjo. q̃ llamauan. tlacateu tezca tepocatl. y el q̃ auia
de pelear. ayunaua quatro dias. y se ensayaua muchos dias
antes. para pelear con el atado. y ofreçia muchos sacrificios
a este demonjo. para q̃ le diese vitorja.

las figuras. son las siguientes

A xxi demarço dia desant
benito. tlaca xi peualiz tli
es gran fiesta

+

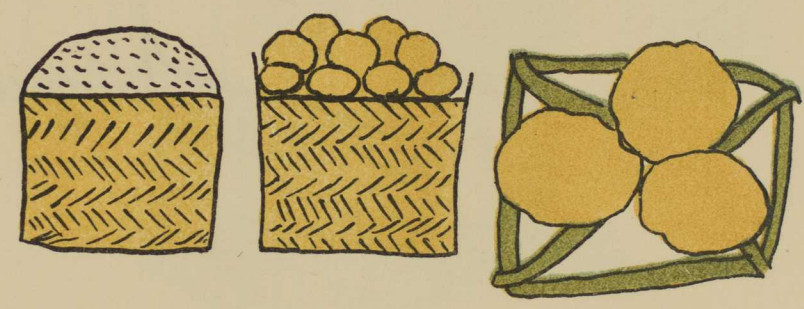
Esta figura es delafiesta del demonio. q̃ los yndios llamauan tocoztli yel demonio aquien secelebraua. esta fiesta. sellamaua. chal chuite q̃ por q̃ leponian alcuello. vncollar. de esmeraldas. q̃ ellos llamauan chal chuitl. y los q̃ enesta fiesta sacrificauan. tlaca tete uitl. que erã niños yo freçian mucho copal. y papel y camas de mahiz. mas en esta fiesta sacrificauan vna yndia. yesta yndia. se ataua loscabellos. alarredonda. enfigura del demonio. que estaua de aquel arte / yes de notar. que enesta fiesta sesacrificauan los niños pequeños. ylas mugeres niñas ytanbien Rezien naçidos. ylos ponian nonbres como los xpianos al batismo. aunque este punto. esta puesto en otra parte. delas fiestas siguientes. nose haze sino enesta. yen esta fiesta dauan decomer asus parientes. yel q̃ una vez era asi ofreçido. nose ofreçia mas. llamauan esta fiesta. tlicoque pipil tõn tli. y dauan. al demonio. q̃ sellamaua. yçeu. teutl. tamales yotras cosas decomer

lafigura esla siguiente

A.x. de abril. toçoztli.

Esta fiesta sellama. gaçi tocoztli. por q̃ ponian al demonio. cañas con hojas. y todo era de mahizes. que entre ellos sellama tuctli. y en esta fiesta ofreçian mucho mahiz. y tamales con frisoles. masados al demonio. y en esta fiesta los niños en amaneçiendo. echauã en sus templos desta hoja de mahiz. el demonio a quien se hazia esta fiesta sellamaua. Eçeu teutl. q̃ quiere dezir dios del mahiz. y en esta fiesta. ofreçian los padres a los niños de teta al demonio. Como en sacrificio. y conbidauan a comer a sus parientes. llamase esto teçoa que es entre ellos sacrifiçio.]

la figura es la siguiente



Esta es la fiesta q̃ llamauan los yndios. Toxcatl el açeuto enla ultima
era gran fiesta. por q̃ el demonjo quie enella. se celebraua. sellamaua
Tezca tepocatl. q̃ quiere dezir espejo humeador. era elmayor delos
mayores desus dioses. q̃ ellos Reuerençiauan. llamanlo por otro nom
bre. titlacauan. q̃ quiere dezir de quiensomos esclauos. ya este se a
tubuyen los bailes y cantares. y cosas y traer beçotes. y plumajes
ques lacosa q̃ ellos mas estiman. enesta fiesta. cortauan las len
guas. y ledauan lacarne dellas al demonjo. y hazian tamales. dela
semilla delos bledos. y del mahiz. quie ellos llaman cuerpo de sudios.
Yestos tamales comian congran fiesta

Lafigura es la siguiente

4

Esta esla fiesta q̃ llaman eçalco aliztli. quequiere dezir comida de eçatl q̃
vna manera de comida de mahiz cozido. el demonio q̃ enella se honrraua
era quecal coatl. q̃ quiere dezir culebra. de pluma rica. era este dios del ayre
y dezian ser amigo oparjente. de otro q̃ sellamaua tlaloc y hermano de
otro q̃ sellamaua. xubotl. elqual ponẽ entos juegos depelota. pintado o
debulto. ytanbien este q̃ çal coatl para su in uocaçion ẽesta fiesta. los
yndios. cozian mucho mahiz. y frisoles q̃ ellos llamã poçole. pin
tan este sobre vn manojo dejuncos. enesta fiesta los yndios se sacri
ficauan. desus naturas. q̃ ellos llamauan mote puliço. q̃ quiere dezir
esta suziedad sacrificada dizen algunos. q̃ esto hazian. poz q̃ sudios
tu viese pozbien. dedarles generaçion. onesta fiesta tanbien los ma
çe guales. tomauan las coas / opalos con q̃ cabauan. los mahizes y
arỹmadas, enpie alapared. acadauno. segun era pequeña ogrante le
ponian en vnas hojas demahiz. de aquel poçole. omahiz cozido y
en esta fiesta ofreçian. aldemonjo nuños. Rezien naçidos q̃ ellos lla
man teyeo que. q̃ es vn rito q̃ ellos tienen. de con bi / dauan. alos
parjentes acomer. Como vsan los xpianos enel babtismo desus hijos

la figura eslasiguiente

+

Esta fiesta sellamaua. tecuil huitl. Enelqual llevavan los mançebos.
enlos honbros al demonjo. Vestido como papagayo. ya Vn carro. En
forrado de hojas y caña de mahiz. tañiendo flautas y otros diversos instrumẽtos delante del
y enla mano ledauan Vnçetro de pluma. q̃ ellos llamauan yolo
topili. q̃ quiere dezir coraçon Vara. el demonjo q̃ se festeja
ua aqui. sellamaua tlaço pilli. q̃ quiere dezir preçiado señor.

la figura es la siguiente

+

Esta fiesta sellamava entrelos yndios. huej tecul huitl. yal demo
nio aquien se hazia esta fiesta. sellamaua vzto çivall. sacrificauã
en ella vna muger q̃ llamauã xilone. el açento ẽla ante penultima
q̃ quiere dezir maçorca demahiz. los granos no quaxados. porq̃ en es
te tpõ. los avia ansi. las quales maçorcas. ansi no quaxadas. llamã
xilotl. las quales ofreçian delante del demonio en este dia

la figura es la siguiente

+

Esta fiesta sellama micha yl huitl. q̃ quiere dezir fiesta demuertos
por que enella seçelebraua. la fiesta delos niños muertos. ybai la
uan congran tristeza. ysacre ficauan niños. el demonjo q̃ enella
se festejaua. era ti tlaçiuan. q̃ quiere dezir dequien somos escla
uos. es elmismo q̃ tezca tipo catl. q̃ quiere dezir espejo humeador
sino q̃ lopintã. de diuersos colores segun ledan diuersos nonbres
Cotros llaman esta fiesta moxuchimaca. por q̃ enella Rodeauan de
guirnaldas de Rosas. aldemonjo aeste tezca tepocatl. son dedicados
los teucales. q̃ ellos llaman tla cuch cal catl. yVicina vatl. la V.
Vocal q̃ quiere dezir. yaViene sua deVino. y en rreVerençia desto
toman estos nonbres los prinçipales yndios.

la figura esla siguiente

Esta figura llamavan los yndios. huei mical huitl q̃es gran fiesta. otros
lallaman. xucutl. gueçi. porque enella levantavan vn arbol. muy
alto encuya cunbre. estaua sentado vn yndio. al qual subiendo. o
tros yndios. y trepando por vnos cordeles. q̃es tauan atados al ar
bol. derribaban dealli abaxo al questaua. q̃ aRiba y le tomavan
vnos tamales. que ellos llaman. teuçoalle. q̃ quiere dezir pan de
dios. y portomar a vno mas q̃ otro. lo derribaban. abaxo. do los yn
dios se matauan. portomar q̃ dello como pan ben dito. y des pues
echauan enel fuego al q̃ derribauan. del arbol. y le enbaña van
la cabeça. porq aun que seasase nose hiziese daño. el fuego alos ca
bellos ni cabeça. para q̃ despues le comiesen asado. y laca beca deso
llada. se vestiese el cuerpo otro. y bailase conella delante el demonio
aquien la fiesta era dedicada. q̃ llaman huc teutl

la fiesta es la siquiente

+

Esta figura efiesta. llamauan los yndios vch paniztli. q̃ quiere dezir barrimiento. por q̃ enella ponian aldemonio. q̃ ellos llamã toci q̃ quiere dezir nuestra aguela vna escoba enlamano, en esta fiesta sacreficauan yndias. enlos cues. q̃ estauan. enfrẽte delos caminos. hazian grandes bailes y borra cheras. yestas yndias q̃ sacre ficauan. las desollauan. yotras vestian sus pellejos para bailar delante este demonio.

lafigura esla siguiente

+

Esta fiesta llamauan los yndios pachtly. q̃ es vnas yeruas par
dillas. como cor deleſos enmaraỹnados. los q̃ quales los yndios cuel
gan delos Rosales. para q̃ alli creçen muy largas y grandes. y
hazen enlos aretos guir̃naldas. dellos para la cabeça. el demonio
q̃ enesta fiesta se çelebraua. era teçca tepoca. que quiere dezir es
peſo ahumeador. y sacre ficauan yndios. echandolos biuos enel
fuego y algunos se escapauan y huyan. y esta el sacri ficadero
de gradas altas. por las quales subian los q̃ avian desacre ficar
hasta a Riba. pozesto otros llaman esta fiesta. teu tleco. que qui
ere dezir subida adios y enesta fiesta celebrauan otro demonio.
q̃ se dezia ome tuchtly que es el dios delas borra cheras.

la figura es la siquiente

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Esta fiesta llamavan los yndios huey pachtli. que quiere dezir grande
yetua. delas q̃ en esta otra fiesta. dize esta fiesta del pueblo. y por
esto pintauan vna cuesta. y encima vna culebra. la qual cubrjan
de masa de tamales. que ellos. coaltica quipepe choa. y este diablo se
llamava suchi quiçale. y sacre ficauan vna yndia. y en este mes
mo dia celebrauan. otra fiesta q̃ se llamaua pilauana quiere de
zir borracchera delos ninos por q̃ en ella. los ninos bailauan con
las ninas. y el vno al otro se dauan abeuez hasta enborra char
se y des cometian el vno al otro. sus fealdades y fornicios estos
yndios eran ya grandezillos. de nueve o diez anos. esta vella q̃
via no se usaua vniuersalmente. sino en los tlal huicas. q̃ son
tierras llanas de Regadio. do calienta el sol

la figura es la siguiente

+

Esta fiesta llamauan los yndios q̃ chule. q̃ quiere dezir saeta que por otro nonbre llaman mitl. por que enella hazian muchas saetas. y conellas y con arcos. bailauan este dia delante el demonio q̃ sellamaua mixcoatl. y deste nonbre deste demonio senonbran algunos principales como por ditado enel pueblo. y luego otro dia siguiente. y van acaça conestas saetas. y quatro dias antes ayunavan asolo pan y agua. / sin comer axi ni otra cosa. Vna vez aldia. hazia alanoche aeste demonio pintauan los ojos negros. y Vno como palo blanco porlas narizes. y enla mano Vnpalo labrado como garauato. q̃ ellos llamauan mixcoatl xono quitl.

lafigura esla siguiente

+

Esta fiesta llamauan los yndios. pan q̃ zalizti. q̃ era la mayor
fiesta desu Año. enella çelebrauan. al demonio q̃ ellos llamauan
Viçilopoxtli. que era desus dioses amigo de tezca tepocatl. llama
se la fiesta y pan q̃zaliztli. por q̃ enella ponian al uiçilopochtli
ençima dela cabeça Vna cosa ancha q̃ ellos llaman pauitl. deco
lor azul. los yndios llaman texutli. y Vestianlo depapel pintado
y Vna rrodela de cuero enlamano. enesta fiesta. era grandißima
la multidud degente q̃ se sacreficaua enmexco. delos q̃ auian pre
so de taxcala. y guaxo cingo

la figura es la siguiente

Esta fiesta sellamaua. atemuztle q̃ quiere dezir baxamiento de agua. por
q̃ enella pedian asudios agua. para començar asenbrar los mahizes
el demonio q̃ enella se festejaua. sellamaua tla loc. q̃ quiere de
zir con tierra. por q̃ su nifluentia. era enlo q̃ uaçia enla tierra
esta fiesta por la mayor parte. hazian los caçiques y señores yes
tos señores sacre ficauan. enlas questas esclauos. yo freçian plu
mases. yenel agua ahogauan niños. enlugar q̃ les diese sudios agua

+

Esta fiesta sellamaua tititl. las dos silabas breues. el demonio q̃ enella
se festejaua. sedezia çiua coatl. q̃ quiere dezir muger culebra enesta
fiesta. çelebrauan lafiesta delos finados. Esus honrras eran
desta manera. q̃ tomauan vn manojo de ocotl. q̃ en españa se
llama tea. y vestianle con vna manta. ocamisa siera muger el
finado. vestianle consus naguas. yponianle delante escudillas / o
puchjros. yotras cosas de casa. y siera señor y valiente hombre
vestianle vna manta Rica. ymastel. y beçote. y vn manojo detea
yel beçote era de vna caña de anbar. o de cristal q̃ ellos llaman te
cacatl. q̃ sesolian ponez quando bebian. obailauan enlos aretos col
gados de vn agujero q̃ tenian hecho ençima delabarba. enel labrjo
y poniante sus plumajes. atados al colodrillo q̃ ellos llaman tlal pi
lonj ymuchos perfumes. ysentauanle en vn petate. sobre su
iqui pal. yponjan alli mucha comida. yconbidauan alli alos pren
çipales. ydesponian fuego ala tea. y q̃ mauase todo quanto alli teniã
puesto. yesta memoria q̃ cada año leshazian. sus hijos oparjentes
llamauã quixebilotiã. q̃ quiere dezir q̃ poniã. sufigura omemorja

+

Esta fiesta tiene veinte e çinco dias ala quenta delos yndios çelebra
se el dia de sant gili berti con fesor. Este demonio. de quien ẽ esta fiesta
se haze memoria se dezia Xuc tecutl. en ella sacre ficauan. dos yndios
q̃ se llamauan. ix cocavque. y el otro comulco. y hazian gran bo
rrachera enlos arcitos. o bailes. esta fiesta se llamaua yzcalli el a
çento enla penultima silaba. caya a quatro dias de hebrero. en
esta fiesta. ninguna persona comia sino bledos enmasados e pan pe
ro esto era en mexco.

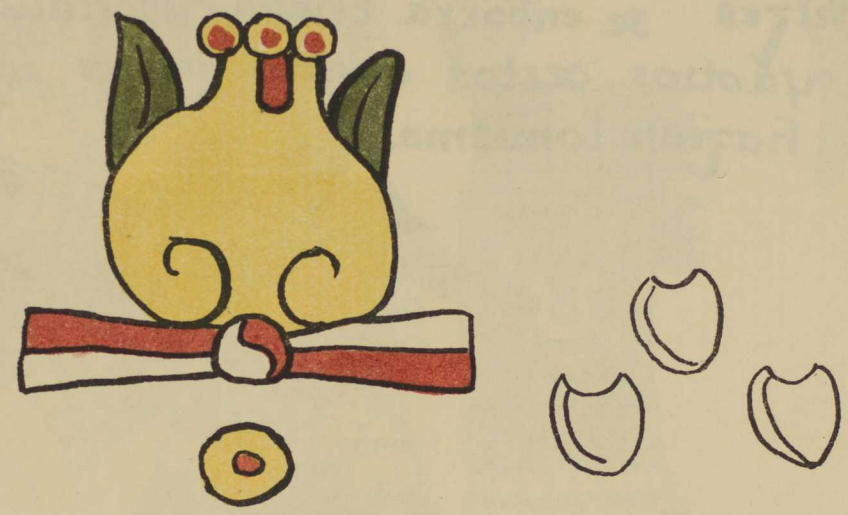
Izcali aquatro dehebrero
delos yndios trae veinte
ti con fesoz

Vltima fiesta del Año alaquẽta
eçinco dias esdia desant gilibe

+

Esta fiesta es delas estra vagantes q̃ se llamaua xuchil huitl. q̃ quiere dezir fiesta de flores. en ella los mançebos q̃ ellos llaman tel pochetl. hazian areito cada vno en su barrijo y esta fiesta cae dos vezes en el año de dozientos en dozientos dias. de manera q̃ en vn año cae vna vez. y ẽ otros dos vezes. para esta fiesta. guardauan los yndios. los cascarones delos guevos. delos pollicos. en sacando cada gallina. y en amaneciendo. los derramavan - por los caminos y calles. en memoria dela mrd q̃ sudios les avia hecho en dar les pollos. el demonjo q̃ se festejaua en esta fiesta se llamava chicome xuchitl. q̃ quiere dezir siete Rosas. L

Esta es vna fiesta q̃ los yndios llamauan ce xuchitl. q̃ quiere
dezir fiesta de vna Rosa q̃ cae veinte dias despues
de la pasada. en esta se hazia lo mesmo q̃ en la precedente



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Esta fiesta es de vn demonio q̃ esta aqui q̃ sellama papaztac q̃ era
vnos. de quatro cientos dioses. borrachos. q̃ los yndios tenian de
diversos nonbres. pero encomun. sellamavan todos. totochti q̃
quiere dezir conejos. y quando los yndios tenian segado e co
xidos sus mahizes se enborrachabã ybailauan invocando
aeste demonio. yaotros destos quatro cientos eansi delas figuras
q̃ van adelante hazian lomismo.

+

Esta es vna figura de vna gran vella q̃ria. g vn pueblo g
sedize tepuztlan. tenia por rito vera g quando algun vn dio
moria borracho. los otros deste pueblo hazian gran fiesta con
hachas de cobre. con g cortan la leña en las manos. este pueblo
esparde vaV tepequie. vasallos del s.or marques del valle +

+

Este demonio es delos quatroçientos demonios borrachos ya dhos
y llamauase. Yau tẽgãte 7

+

Este es otro delos mismos q̃ dixe delos beodos y su nonbre era
tul tegate 7

Este era otro delos quatrocientos. q̃ los yndios llamauan dioses
del Vino. y delos borrachos poctegatl. por q̃ era como me deçina
aellos este Vino

+

Este demonio es delos dhos vse dize terca çongat

el demonio es el siguiente

+

Este demonio sellamaua. tlal tegayoa. Enel qual areito q̃ aes
te sehazia. y vadelante vn yndio. vestido vn pellejo de mona q̃
ellos llaman ensulengua cuçumate

Este damanio siguiente. sellamaua . col huaca çui gatl

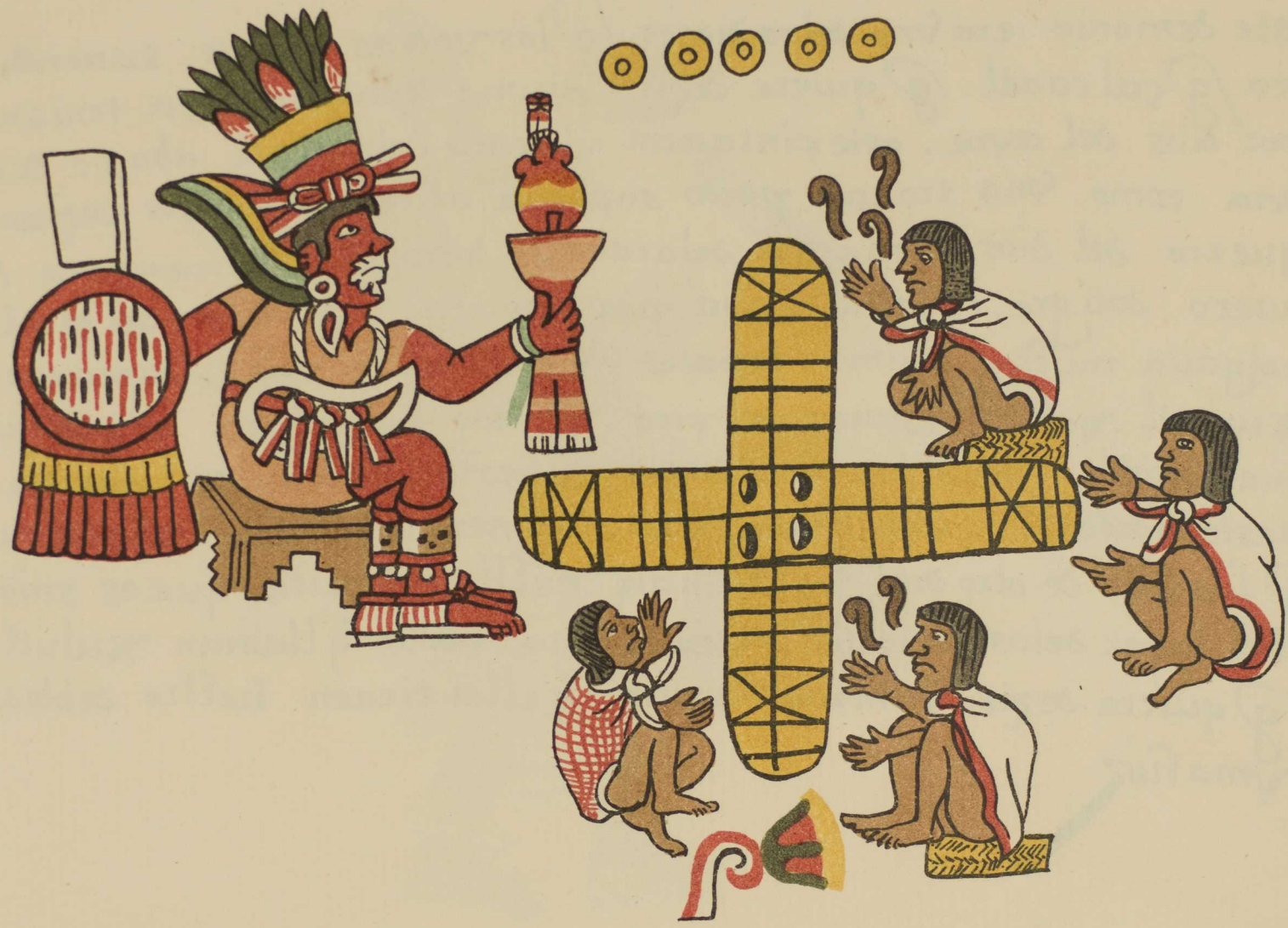
+

Este demonio siquiere. sellamaua. totul tegat L/.

Este demonio siguiente. sellamaua. mayavel q quiere dezir
maguei por quel çumo que delsalia. era borra Ehera. ybailã.

Este demonio siguiente se llamaua Alil Chuçi.

Este es luego q̃ los yndios tenian yllamauanle parole q̃ co
mo luego de dados. ençima de vn petale pintado. En la figura &
guiente. vestos q̃ ansi destos Juegos son maestros invocavan al
demonio. q̃ ellos llamavan macuil suchitl. q̃ quiere dezir çin
co Rosas vn vocauale. para q̃ les diese ha paraganar



Este demonio era vno delos dioses q̃ los yndios tenian. su nombre era q̃ çalcoatl. q̃ quiere dezir pluma de culebra. este tenian por dios del ayre. este pintauan. la cara dela nariz abaxo de manera como vna tronpa. por do soplaua al ayre. q̃ ellos dezian que era del dios ven çima dela cabeça le ponian vna coraça de cuero de tigre. y della salia por penacho un hueso del qual colgaua mucha pluma. de patos de la tierra q̃ ellos llamauan Xumutl. ven fin estaua del pico. Atado vn pajaro que sella ma Vicicil. quando se celebraua la fiesta. los yndios ofrecian a este vdolo. Ay otro q̃ son vnos molones de la tierra. este dizen q̃ fue hijo de otro dios q̃ llaman nuestlan tecutli. que es señor del lugar de los muertos. Ves de otro vdolo q̃ llaman Xulutl q̃ quiere dezir vn modo de pan q̃ ellos tienen hecho de bledos

vna hiz

Esta figura siguiente estanbien. de Vno delos quatro cientos demonjos
q ellos llamavan dioses. delos borra. yllamante vx dilci/.

el demonio q el siguiente

+

Este demonjo tenian ellos por dios y llamauase techa lotl. q̃ quiere de
zir vn animal como zorrilla. q̃ tienen su morada entre las piedras en cueuas
este no es delos quatro çientos dioses borrachos

+

Esta figura es de vn demonio. q̃ los yndios tenian por dios del lugar
donde yvan los muertos. q̃ ellos llaman mictlam. q̃ quiere de
zir lugar de muertos. el qual nonbre algunos naguatatos. an apro
piado al ynfierno. y es gran falsedad. q̃ ellos no tenian por tal nõ
bre. y ansi quando les pedrican los frailes q̃ si fueren malos
guardadores de la fe de dios q̃ iran al mictlan. no se les da na
da. A los yndios. q̃ ansi como ansi andir alla / anles de dezir ichã
tlaca teculotl. q̃ quiere dezir en casa del demonio. llaman los yn
dios mictlan tecutl. q̃ quiere dezir señor de lugar

+

Esta figura es de quando algun señor. oprencipal moria q̃ luego
le amortajauan. sentado en cuclillas. como los yndios se asientan
y le ponian mucha leña sus parientes. le hazian ceniza. como
antiguamente lo solian hazer los Romanos. en tpo de su gen
tilidad delante del sacrificauan vno. o dos esclauos. para q̃ co
nel lo enterrasen. despues de q̃ mados. y tanbien algunas pa
tes donde se acostunbraua hazer esto. se enterrauan con ellos
sus mugeres. diziendo q̃ alla les abian de seruir. y en terrauan
tanbien su tesoro. si alguno tenian

+

Esta figura es delo mismo lo llorauan sus hijos y parientes y le dauan para el camino cacavatl. la figura q̃ esto sig.ca es delas dos siguientes la postrera

Esta figura primera. es el lugar donde los enterravan q̃ aqui estan los muertos.

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Esta figura es. q̃ quando algun mercader se finaua. lo q̃ mauan
yen terrauan conel su hazienda. y pelleſos detigre. y lo q̃ mas
tenia. ponien dole ala Redonda. las guataras. oro eſo yeles. y pi
edras finas q̃ tenian. y plumaſes. como si alla en mictlan q̃ ellos
llamauan lugar demuertos. uviera deusar. desu oficio

+

Esta figura es q̃ quando finaua. Algund mançebo lo q̃ le ponian
era tamales y frisoles. y le dauan q̃ llevase aquestas. Vna carga
de papel silotenia. y Vn papel atado como penacho. q̃ ellos
llamauan amatl pero conto este enbaraço. o hato fuese a Re
cebir al señor del omictlan

Esta es vna vara. q̃ tiene puesta vna manga como de cruz. + co
mo las q̃ aca ellos usan de plumajes q̃ era entre ellos como
vandera q̃ estaua delante del templo. quando sacre ficauan
yes la primera desta figura siquiente en lo demas es quando sa
cre ficauan vn dios. como le subian en lo alto. y le echauan des
paldas. sobre vna piedra y le sacauan el coraçon. y otro le asia
delos pies por q̃ no se menease y este era tlamacaz. q̃ quiere
dezis el mayor destos sayones matana. y para hazer esto se
ataua la cabeça y los cabellos con vna manta blanca para sa
car el coraçon para untar los hoçicos al demonjo

70

Esta figura es de quando alçauan. a alguno q̃ fuese señor. oman
dan. o tu viese algun oficio honrroso. en su Republica. do es denotar
lo primero q̃ al q̃ alçauan por tal señor. estaua desnudo encueros.
delante de los q̃ hablauan. y le platicauan. como y con q̃ solicitud
sea uia de aber con su oficio. al qual ponian delante del demonio. q̃
ellos tenian por dios del fuego. q̃ se llamaua. Xuo tecutl. do ofrecia
sacrificio de encienso. q̃ ellos llamauan copale. y le ponian nombre
nuevo y perdia el q̃ tenia ante. y manda uan le q̃ una noche dur
miese. al Resistejo de la noche o del cielo. desnudo sin manta alguna
y poniante por vestidura q̃ devotaua. el officio. una manta y un
barrilete de cala beça amarilla con sus cintas coloradas. por las
asas. y como carquilla se lo echauan al cuello. y poniante ansi car
gado. delante el demonio suso dho. Do protestaua ser fiel en su ofi
cio. y seruille y barrelle el patio. el o sus subetos. y ayunaua qua
tro dias a solo pan y agua. comiendo a la noche tan solamẽte. cada ves
q̃ algun mandado y va le dauan abeuer. a el y a los q̃ i uan con el

tegal
Uamále tea pay
tegal
la insignia
Elscavatl
dias del fuego
Xuo tecutl
Elscavatl

Esta es Vna figura dequando los Yndios hazian memoria desus finados
enla fiesta q̃ llaman tititl. como antes enla misma fiesta. es dho. dela
figura de aquel. de quien sehazia memoria. era como laque aqui esta
puesta ques lasiguiente. yponianle enla nariz. Vna cosa depapel
azul. q̃ ellos llaman. yaca xuitl. q̃ quiere dezir. nariz deyerua y
por detras delacara. laqual es demadera. le fun chian de pluma dega
llina. delomenudo blanco. y por penacho leponian Vna Vara colgando
della Vnos papeles. q̃ ellos llaman amatl yenla cabeça portocado. leponjan
Vnas yerbas. que ellos llaman malj malj y del colodrillo lesalja otro
penacho q̃ ellos llaman pantolole ques depapel. y por las espaldas le
no depapeles. y subeçote eal cuello lecolgaua porjoyel. Vn animalillo q̃
ellos llaman Jilotl. y el joyel llaman xalo cuzcatl yera depapel pin
tado. y Vna bara Revestida depapel [redacted]. amanera de cruzes. y deba
xo Vna carga depliegos depapel. y cacao. comida. y delante dos otres
omas yndios q̃ sentados cantauan. y tañian con Vn atabal q̃ ellos
llaman yehetl q̃ las Ves Vocales y esto hazian cada Año. hasta qua
tro anios. despues dela muerte del difunto Vez ynomas

Esta figura es dosemuestra elmodo nefando. q los yndios vsauan el dia q sacrificauan asus ydolos honbres que luego alli delante del demonio. q ellos llaman mictlan tecutl q quiere dezir senor del lugar. delos muertos como en otras partes esta dho. ponian muchas tinagas decozina de aqlla carne humana eladauan y Repartian alos prençipales yman dones. y alos q seruian altemplo del demonio. q ellos llamauan tlama gatl vestos Repartian delo q les abiandado. entre sus amigos y parientes dizen ellos q les sabia como lacarne del puerco les sabe agora. ypor esto es porellos lacarne del puerco muy deseada

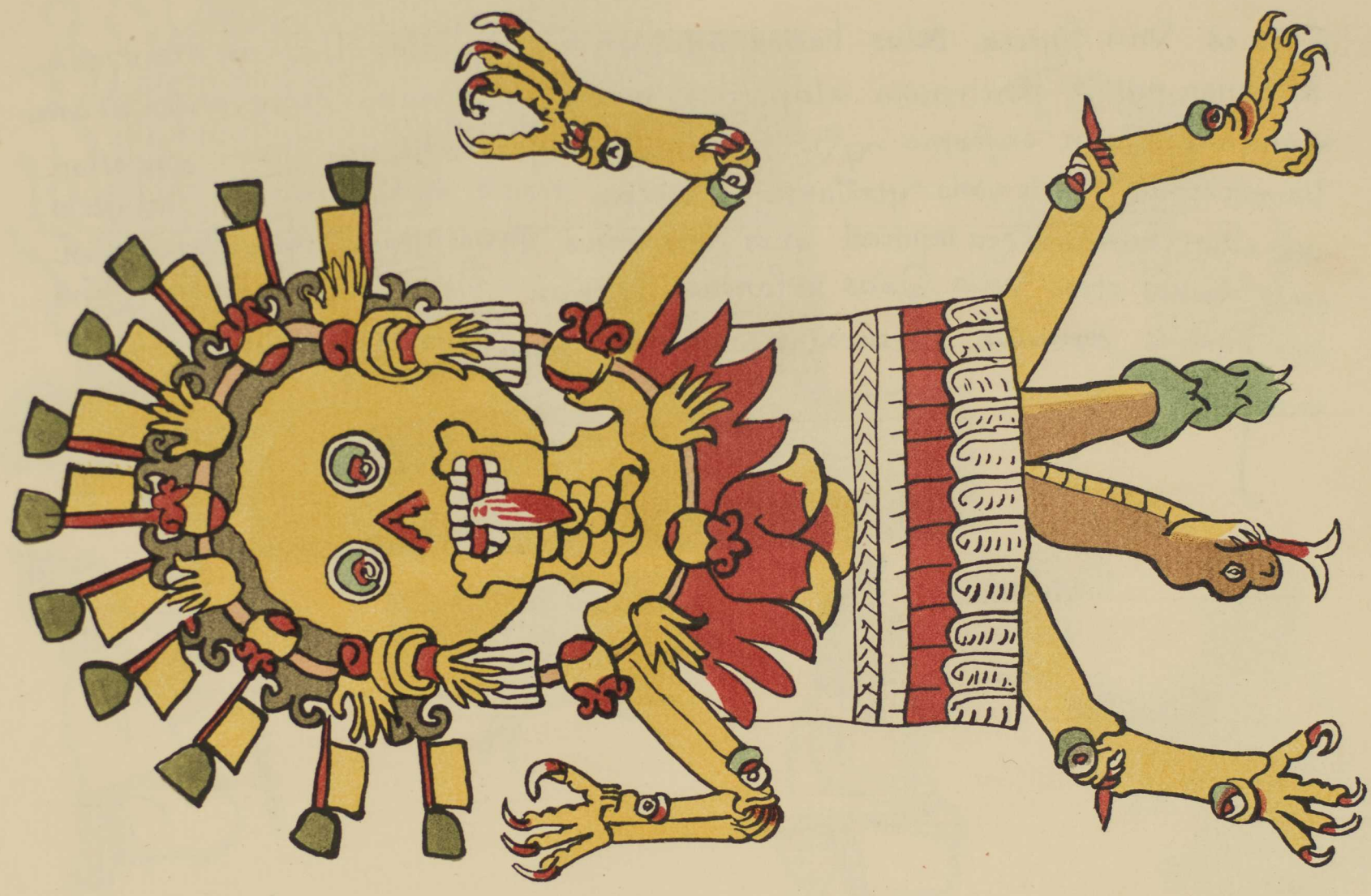
+

Este es vnsacre ficador pequeño. q los yndios ofreçian ençienso. opapel consangre asus dioses does de saber. q de ençinco ençinco vezes te nian vn qu. osacre ficadero para en comun sacre ficar alli yte nian tanbien de enueinte enbeinte dias otro mayor. elqual era de dicado a vn ydolo desus dioses enquien ellos tenian deboçion. ycada barrio hazia otro templo grande do tenian otro ydolo. q dezian ellos q era guarda del barrio alqual acorrian consus petiçiones. ensus neçesidades do es oeno tar q nunca pedian sino cosas temporales. Como es de comer y vida y enesto feneçian su oraçion. el dia q caya la fiesta deste ydolo solo aquel barrio lofestejauay no los otros.

+

Esta es vna figura de vna diosa q los yndios tenian q se llamava atla
coaya. q quiere dezir agua os cura ocosa triste encuya fiesta sacre
ficauan yndios y les dauan acomer asus dioses que ellos llamavan to
to Chitl q quiere dezir conejos que eran quatro cientos quando menos.

Esta es vna figura q̃ ellos llaman çiçimitl q̃ quiere dezir vna saeta
vylopintauan como vn hombre muerto ya des carnado sino solo
entero enlos huesos. v lleno de coraçones vy demanos al Rededor del pes
cueço vydela cabeça



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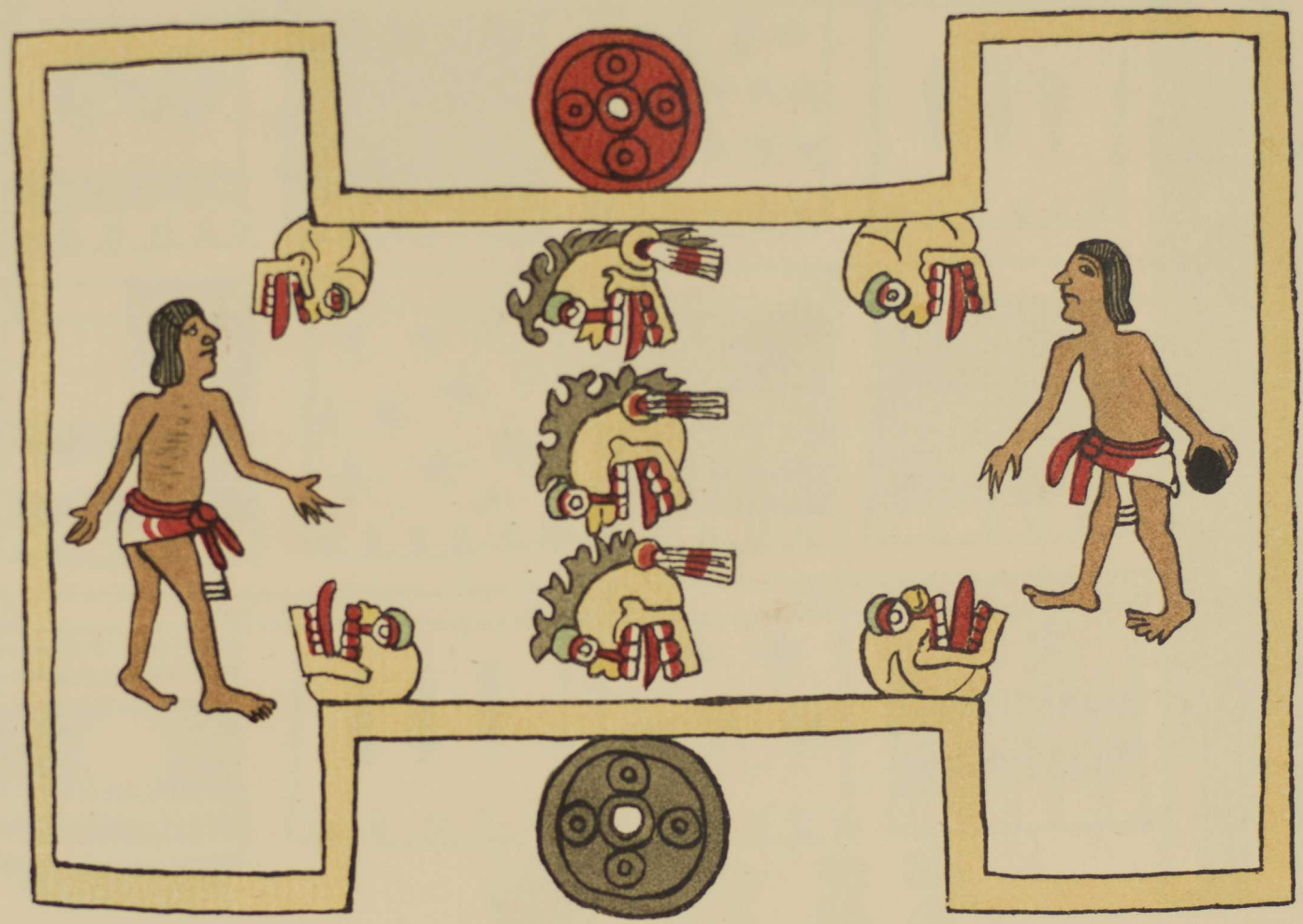
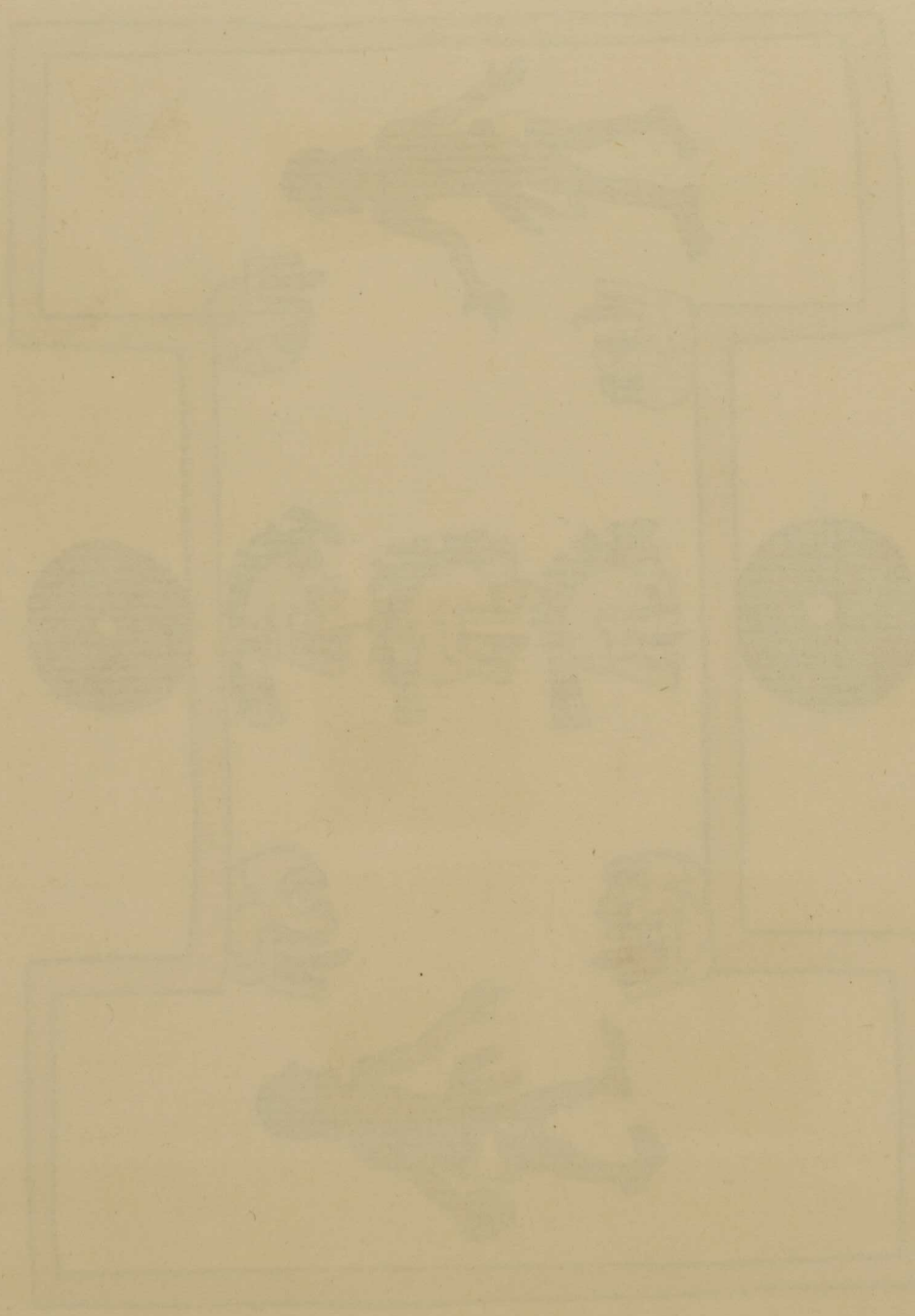
Esta es vna figura delos banos delos yndios q̃ ellos llaman temazcale
do tienen puesto vn yndio alapuerta. q̃ era abogado delas enfermedades
y quando algun enfermo yva alos banos. ofreçianle ençienso. que ellos
llaman copale. aeste ydolo yteñianse el cuerpo ynegro en veneraçion del ydolo
que ellos llaman tezca tepocatl ques vno desus mayorales dioses. vsauan en
estos vaños otras vellagrias nefandas hazian q̃ es banarse muchos yn
dios oyndias desnudos encueros ycometian dentro gran fealdad y pecado
enes tebano.

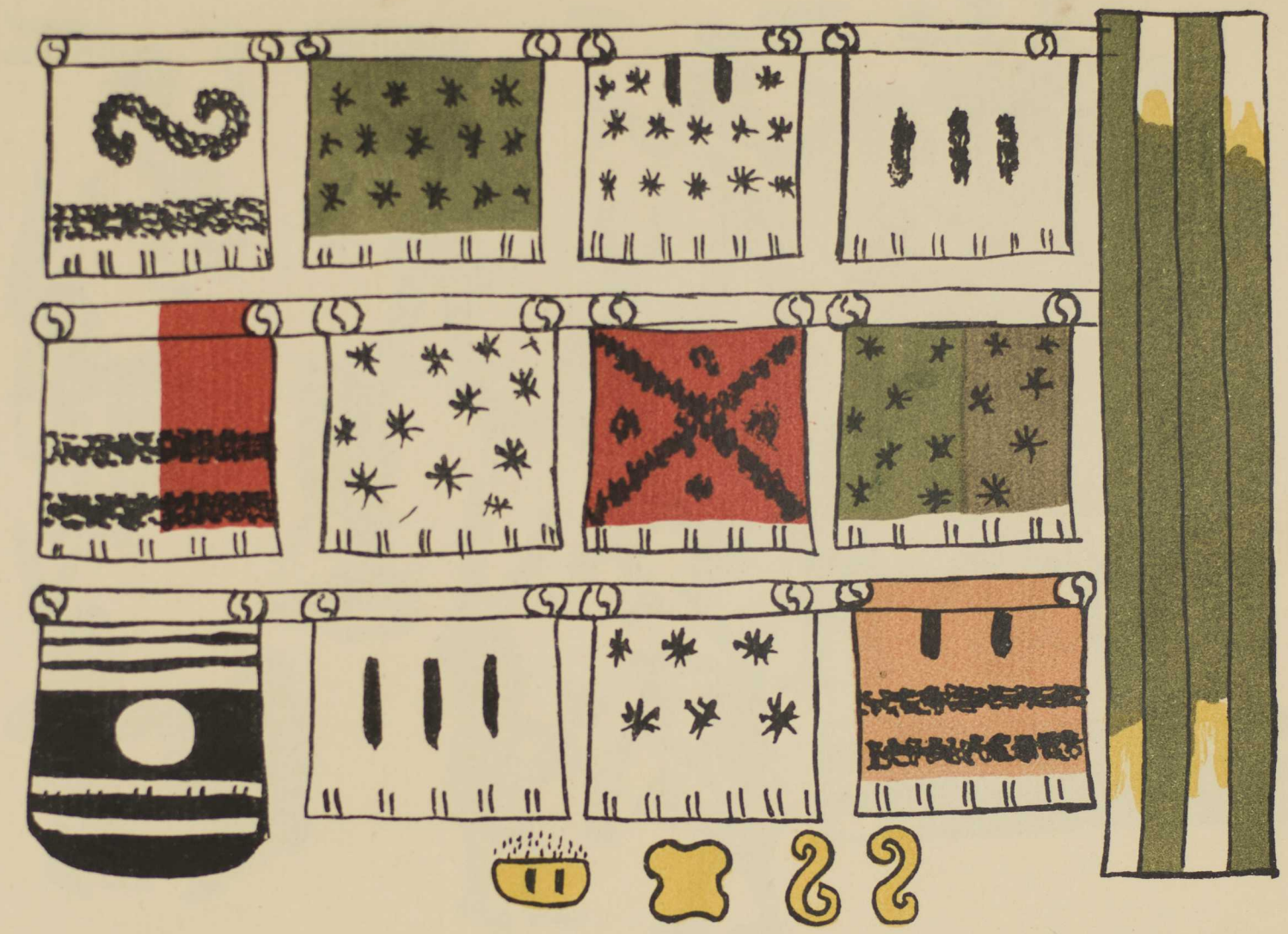
Esta es vna manera demedeçina diabolica q̃ los yndios medicas tenian ves q̃ quando alguno estaua enfermo. llaman almedico mugez ohonbre yluego eltal medico. para ver q̃ fin avia deaber laenfermedad. ponian luego delante desi vn ydolo. y delante el enfermo. alqual ydolo le llamauan que çal coatl. q̃ quiere dezir plumaje gulebra. yel en medio. puesto encima de vn petate. puesta vna manta de algodon blanca encima. tomaua enla mano ve inte granos demaiz que es delo q̃ ellos hazen pan y echaualos encima delamanta. como quien echa vnos dados. y si los tales granos hazian en medio vacuo. o mana decanpo. demanera q̃ los granos estuviesen alrededor era señal q̃ leauian de enterrar alli. que queria dezir q̃ moriria de aq̃lla enfermedad. y si vn grano caya sobre otro. dezia q̃ su enfermedad leauia venido por sometico. y si los granos demaiz se apartaua lamitad avna parte. y. amitad aotra demanera q̃ se pudiese hazer vna raya derecha por medio. sintocar aninguno grano. es señal. q̃ la enfermedad. sea de apartar del enfermo y sanar

Esta es otra figura dose muestra. el modo q̃ los yndios tenian. en hazer penitencia. ves q̃ ponian en vn alto sentado a vn ydolo q̃ ellos llamã mictlan tecutli. q̃ quiere dezir senor delos muertos. adelante del sacrefican. delas orejas. y otros delas lenguas y otros delas pantorrillas y esto era q̃ pasauan sus orejas y sus lenguas con vnas puas muy agudas y asi hazian penitencia

la siguiente es la figura



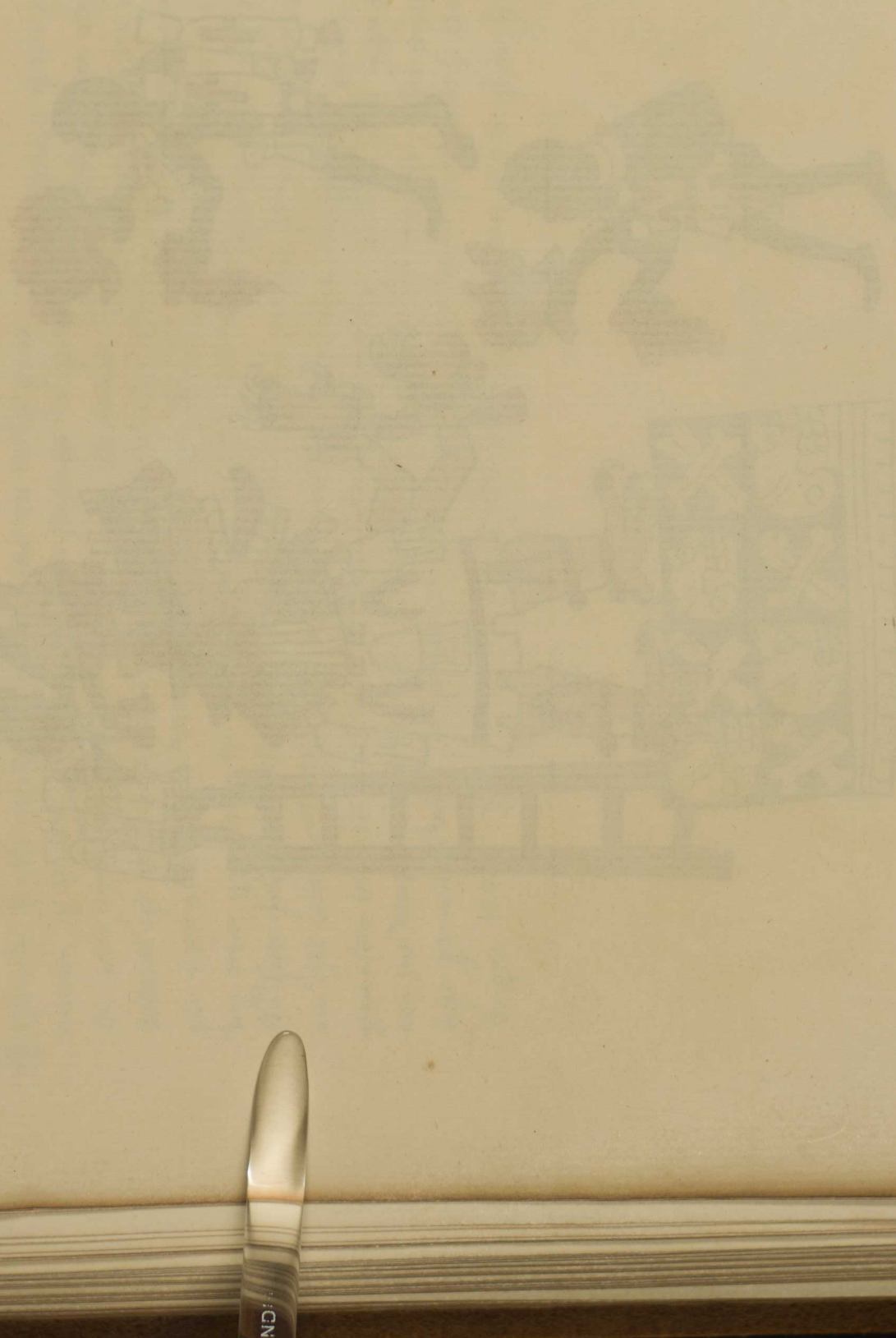


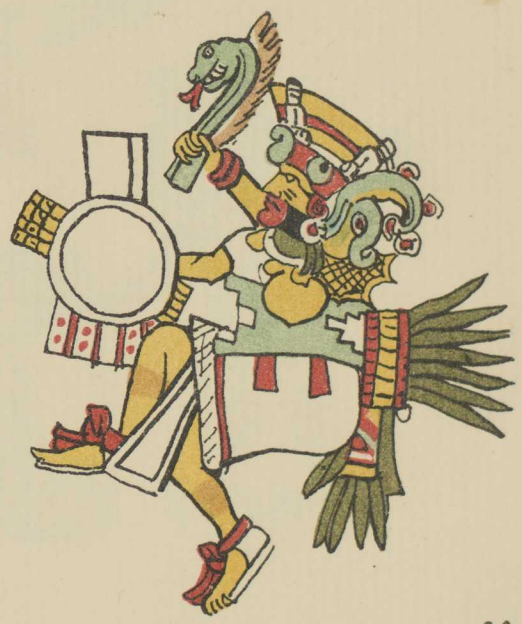


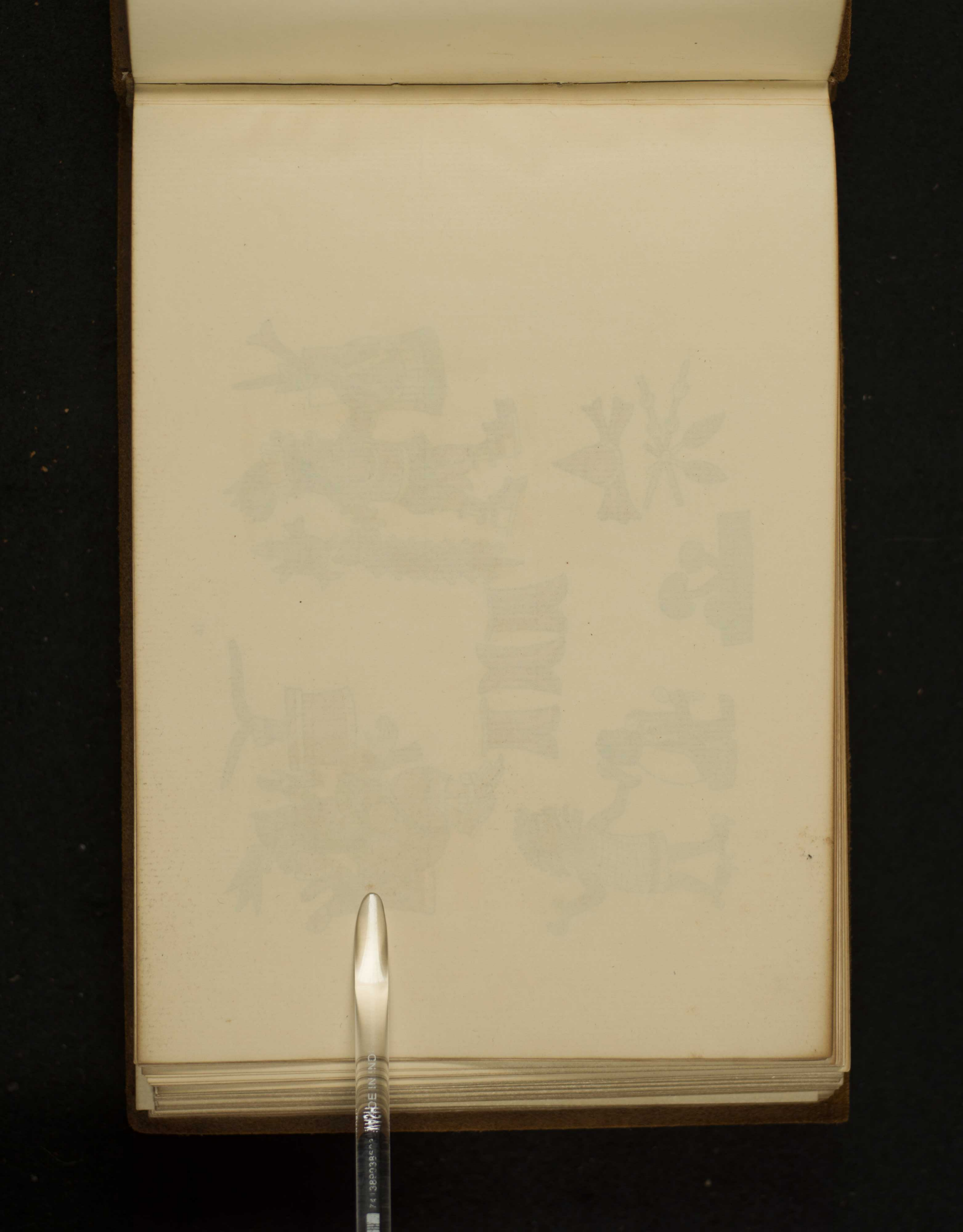
¶ estos manojos
son de vna faiz
con q̄ hazian el vi
no que se llama
(ocpatly/
¶ esta era la q̄ escācia va el vino
a los demas hasta q̄ los embo fachava

+

¶ Este es vn diablo muy solenizado en sus ritos / el qual siempre tenia gran sed por sangre
vmana y asi cada y quando q̃ se ofreçia tiempo vo por tunidad p̃a ser adorado no avia
de aver ningun ympedimento y ase de notar q̃ juntamente cõ ser comun a todas
las oras este sacrificio deste demonio avia vna lei q̃ ninguno avia de entrar en su tem
plo sino sacrificaba vna escudilla de sangre vmana y juntamente cõ esto abia delle
var en sangrentada la mano derecha el q̃ lo yva a sacrificar / y esto hazian porq̃ este dia
blo les fuese faborable al tp̃o de su muerte en cuia memoria ponian a sus pies deste demonio
muchas calavernias y huesos de muertos significando q̃ era señor de la muerte
y en estando ofrecida esta sangre ponian vn escalera detras del y subian por ella y de
rramavanselo en cima de la cabeça en señal q̃ lo rreçebia y ponia sobre su cabeça este sacri
ficio p̃a no lo olvidar al tp̃o de la muerte de aquel q̃ lo ofreçia ||. el tener la boca abierta y la
lengua sacada y encarniçada significa jamas dezir de no a sacrificio q̃ le ofreçiesen



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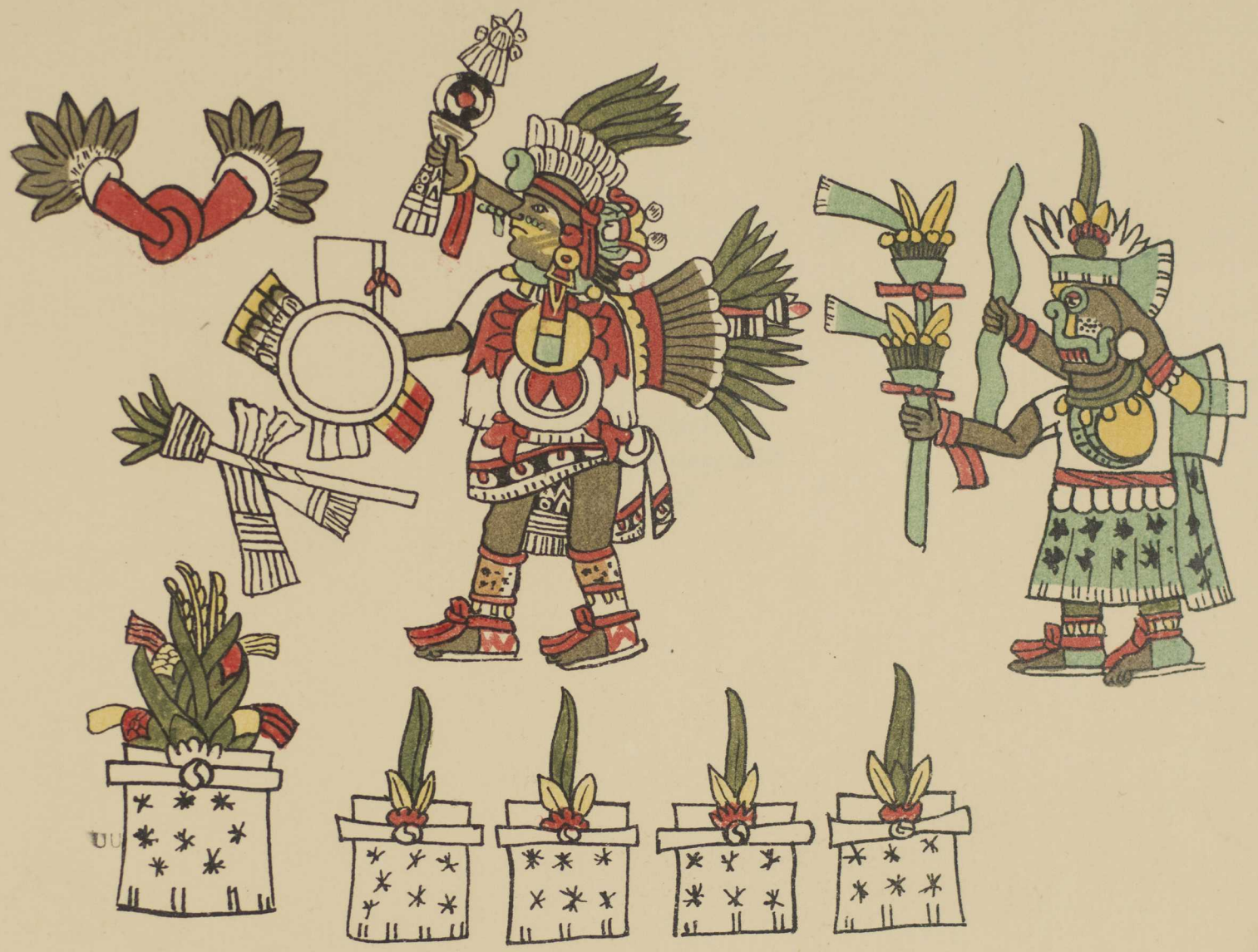

Fotolitografia L. Ciardelli
Cromolitografia Giorgio Niemann
Firenze.